

The Monthly Musical Record.

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SUCCESSFUL FAILURES.

UPON a former occasion, when speaking in these columns of Tadpole talent, a reference was made to the uncertainty of popularity as influenced by the judgment of experts with regard to the probable future of new works. "Compositions which the sages declared would stand 'for immemorial time,' died in their birth, and works for which a speedy oblivion and a relegation of copies to the butter-shop was prophesied, are common in the mouths of the many, and the copyrights, after having for years produced a handsome income to the proprietors, if offered for sale would realise a sum perhaps of many figures." This, as shown by daily experience, is very true, and were it possible or desirable to institute the inquiry, some curious facts would doubtless be elicited concerning things for which failure was predicted, or whose first reception was of so discouraging a nature that had not the author believed in his own work and kept it forward, or refused to assign it to the "caves of the departed," which fate the coldness of a welcome upon the first exhibition might seem to point to most unmistakably, we should never have heard of them more. It is nothing unusual, or out of the run of the common course of events, to hear that some great invention which has had so much influence in lessening the labour, utilising the time, and enriching the employer, was hawked about from place to place in the hope of finding a friend to help and encourage the introduction into those quarters where it was much wanted. We may hear also without surprise that the author, worn out with waiting, sick with constant failures, wearied in heart and soul, has died without seeing the realisation of his scheme for the benefit or advantage of his fellow-creatures. The hope which never deserted him or was relinquished by him remained with him always, and as such a thing could possibly be, may have formed the seed which, like the thistle, is charged with a power to assist its passage through the air from spot to spot or from mind to mind in sympathetic quarters until it alights upon a congenial soil, there to germinate, to flourish, and to spread. In the desire, therefore, that these, almost the first words of a new volume designed to promote and encourage art and artists, should serve as an incentive to the young aspirant never to be discouraged by a first failure, a few words are offered concerning the existence of one or two efforts of genius which appeared to fall like failures, inert and unprofitable, yet have achieved success beyond the most hopeful expectations. Without making the least endeavour to institute an inquiry into the reasons and causes which work upon men's minds so as to blunt their powers of reception—such a matter might form a fertile theme for observation and reflection at another time—it will be enough to show by the fate of one or two works that there is enough to point the remarks here offered, and perhaps serve as a motive for the pursuit of that principle in art which every earnest soul is conscious of possessing, and

desires to turn to the best advantage. Instances there are, and will be, of workers who have "waked one morning and found themselves famous" for the production of little-cared-for matter which happened to strike the fancy of the multitude, and brought them both fame and perhaps also reward. It is true that public taste is erratic and variable, not to say of fickle character, which accounts for the eccentricity of its likings, and the strange things which hold and absorb the attention at certain times, and which show that the humour of the day is not always to be influenced by those whose duty it is to direct thought and taste into presumably correct channels. Many causes will stand in the way of the progress of a great or good work in popular favour; the experts themselves may be wrong in their estimate, and for a time stay the reception or acknowledgment of that which in after-time fascinates and takes captive the attention. It may be considered needless to remind the reader of the circumstances attending the production of the *Messiah*, by Handel, as an example of a successful failure. Other matters less familiar will serve. Take, for example, Gounod's *Faust*, and its treatment by those who ought to have known its great merits. One whose own works were always welcomed with eagerness by his countrymen, who being in Paris upon the occasion of the first performance of Gounod's work, sent word home to those who were anxiously waiting his opinion of the opera in order that it might be produced in London during the course of the season, that there was not a single melody in the whole work, and that however well it might be sung, played, or acted, the public would never take to it. His judgment was accepted as conclusive, for he had written numerous operas containing a vast number of melodies which were sung everywhere by everybody, and it was therefore thought that he would be no mean judge of what was likely to be both profitable and attractive. For many seasons the opera was kept off the English stage, and the music publisher, who had bought the right of printing the composition in this kingdom for something less than fifty pounds, was fain to think he had made a bad bargain. *Faust* was to all thought a failure; but when a manager, with a better belief in the music than in the judgments of the wise and expert, produced it boldly, the effect was such that the audience were almost beside themselves with delight; and from that time to the present no season, long or short, of English or Italian opera can in any degree be complete in which the work is not many times placed upon the boards, with as great a variety in representation as the talents of a constant change of exponents would naturally bring. But this is not the only opera which ought to have been a failure according to the judgment of those who are supposed to have power to support their opinions. Bellini's opera *Norma* was condemned at first hearing; but the author, having faith in his own work, regarded the coldness and disdain with which it was received at first with great grief, but in a short time with considerable complacency, saying only "Vedremo, vedremo" ("we shall see, we shall see") to the judgment of the critics and the public. When the time came, no opera grew into a greater or more lasting popularity, every melody in it became as well known as the most common nursery tune. The

favourite opera of its author at last received the welcome he considered it deserved. The story told by Pacini shows the value Bellini set upon his opera. He was once asked which of his productions he liked the best, his querist adding, "Supposing you were on board ship, and threatened with wreck, only to be averted by the sacrifice of some of your scores, which one of the whole number would you save?" "My cherished *Norma*," unhesitatingly replied Bellini.

As an instance of the great pains he took with the details, Pougin, his biographer, states that the aria "Casta diva," which now seems to flow so spontaneously and freely, was written and re-written eight times before he was satisfied.

There are numerous other instances which might be quoted concerning the little regard in which composers have held works which have become world-famed, the authors considering as failures that in which the world perceives and has recognised the principle of success. A list of such works would form an instructive collection, and one as interesting as it would be instructive. Every one knows that Beethoven's song "Adelaide," and the overture to *Ruy Blas*, by Mendelssohn, were only saved from the flames, to which their writers desired to consign them, by those to whom the world owes a debt of gratitude for their timely interference in rescuing, for the benefit of posterity, works which posterity is willing to acknowledge as benefits.

The efforts of genius, unregarded in its own days, but fully recognised in after-time, may also be counted in the catalogue of successful failures. In illustration of this it is scarcely necessary to do more than make a passing reference to the enormous number of compositions written by John Sebastian Bach, the greater part of which he never could possibly have heard for lack of means to bring them out properly, yet who shall say that his work was in vain? All those acquainted with the story of his life know that, in order that an appreciative circle might be possessed of copies of some of his master-works, and being himself too poor to pay for the cost of multiplying them, and unable to induce publishers to see their value, he actually engraved the plates with his own hand, impressions of which are "worth more than their weight in gold five times told."

That publishers are not always alive to the possible popularity of a composition may be shown in numerous instances. In this they are, of course, blameless, for it is difficult to foresee in what direction popular fancy may turn, or upon what it may turn, the love of its liking to.

The song "Cherry Ripe," not even now forgotten, fifty years ago was declined by nearly every publisher in the trade. A similar treatment awaited the song of "Nancy Lee," the most recent craze of a music-loving people, and the author publishing it at his own cost and charges, has already realised actually thousands of pounds by its sale. A question often presents itself to thinking minds as to what becomes of the copies of these popular things; they are not like pins, which get lost at the rate of a million a day, for they are more durable, and being more expensive have more care taken of them. As the things which minister to our pleasure are, in their degree, as valuable as those which contribute to our comfort, these matters should not be lightly regarded, and, although we may not wholly and unreservedly admire them as productions, still we can take to heart the little lessons they teach. The lesson to be learnt from successful failures is too obvious to need stating in express terms, but as there are as many minds as there are many men, let each reader frame his own moral and act up to it, and all the purposes for which this has been written will be amply fulfilled.

RICHARD WAGNER'S "TRISTAN AND ISOLDE" ANALYSED.

BY F. CORDER.

OF the lovers and admirers of Wagner's operas in England, I have reason to believe that very few have taken the score of *Tristan and Isolde* into their hands without having laid it down again in hopeless despair of being able to master its bewildering intricacies. Even Von Bülow's pianoforte arrangement does not seem much to simplify the matter; for if the student is pianist enough to grapple with it, still there seems no beginning and no end anywhere, added to which, any ordinary singer would be frightened at the very look of the voice parts.

If, however, the student be well versed in the composer's style and his art theories, he will clear away most of his difficulties at once by giving his closest attention to the libretto. But since this work, the masterpiece of its giant constructor, the full embodiment of his theories, containing as it does the ultimate results of his experiments in lyric drama, consists of tragedy, poetry, and music welded into one homogeneous whole, it will be found that neither will bear to be separated from the others.

It is therefore chiefly for the assistance of those ignorant of German that I have taken upon myself the task of following the opera throughout its length, and explaining to the best of my ability the composer's meaning, employing, where quotations are required, my own translation of the poem.

Tristan and Isolde, like the *Ring of the Nibelung*, is written in Scandinavian or alliterative verse, but differs from this latter in respect of rhyme being occasionally used to give more point to the emotional parts. Every motive or action in the drama, every thought or idea in the poem—even down to the very metaphors—each is represented by a separate musical phrase or figure, seldom more than one or two bars in length, to which it is allied throughout the course of the opera; and in this collection of phrases, worked up into one united and ever-flowing whole, and performed by an orchestra of unusual dimensions, the whole musical interest is to be sought. To secure perfect continuity, anything like a full close in any key is strenuously avoided; indeed the tonality is often very indefinite, the extreme chromatic nature of the harmony making a common chord a thing of rare occurrence. The singers who are charged with the declamation of the words are allowed but a small share in the melodious interest, the voice parts being almost always written in that declamatory style which Wagner has done so much to advance, and to which, from a singing-master's point of view, "un-vocal" were too mild a term to apply. So much for the principles of construction of this lyric drama (the term "opera" must be abandoned). Let us now see how they are carried out.

The orchestral introduction, by way of preparing us for what is to come, brings before us those themes only which apply to the principal motive of the drama—the effect of a love-potion upon the hero and heroine, at once lovers and enemies. The famous phrase with which it opens, and which, according to my experience, forms the sum-total of most people's acquaintance with the work, is remarkable for the beautiful effect drawn from the unusual progression of an augmented 6th to a minor 7th—thus:—

(No. 1.)



A repetition of this a minor 3rd higher leads, after several hesitations, to the following :—

(No. 2.)



Notice particularly the last three bass notes of No. 3 :—

(No. 3.)



They form a subject to be met with hereafter in connection with Isolde's intention of ending all her trouble by a draught of poison.

After the phrases numbered 2 and 3 have been extended with unbroken melodious flow, and one other phrase, which I need not quote, has been added, we are presently introduced to something of a new character :—

(No. 4.)



And directly afterwards we hear the second half of No. 1 given in conjunction with it. Again No. 2 appears, and a *crescendo* on the 'cello phrase in the second and third bars sets in, and leads to a remarkable *tutti*, in which the violins continue their scale passages, the wood giving out the first phrase of No. 3, the brass and tenor instruments meanwhile thundering forth No. 1 in its original form. Then there is a rush down of the violins, and the chord resolves as in No. 1, without brass, and *piano*; then all melts away, and the first themes are heard repeated in divers keys, and growing fainter and weaker, till a muttering passage on the basses seems to hush the orchestra into repose and silence.

ACT I.

The curtain now rises, and shows a pavilion erected on the deck of a ship. Isolde, the proud and fierce princess of Ireland, whom Tristan is conducting to Cornwall as a bride for his uncle, King Mark, is reclining on a couch, while her faithful attendant, Brangäne, looks through the curtains out to sea. The silence is only broken by the voice of a sailor—unseen, at the masthead—singing these words :—

"Westward sinks the sun ;
eastward swift we run.
The wind is mild,
and wafts us home :
my Irish child,
where dost thou roam ?
Set we our sails a-flying,
filled by thy heavy sighing ?
Irish maid,
thou weird and marvellous maid."

(No. 5.)



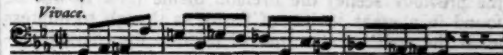
The wind is mild, and wafts us home, My Irish child, where dost thou roam ?

The first two bars here quoted are much used throughout the act, to illustrate the nautical element.

Isolde starts up, angry at the supposed allusion to her

in the song, and the theme used to represent her wrath is this :—

(No. 6.)



She demands of Brangäne where they are, and the latter replies to the effect that they are near land. During this the phrase in No. 5 is kept before us. "What land?" asks Isolde.—"Cornwall's verdant strand." Enraged, the princess invokes the aid of her mother's magic arts to raise a storm, which shall destroy the ship and all in it :—

"With furious storm,
and hurricane's hurtle,
rouse from its rest
this rippling sea !
Raise from the deep
all the ravenous rout !
View here your victims
soon to be swallowed !
and shatter this too daring ship
into splinters tear ev'ry spar !
Nor spare ye the crew :
their quivering spirits
ye winds may take whither ye will."

(No. 7.)

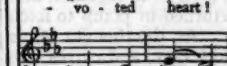


The principal theme in this fierce speech (No. 7) is thoroughly in keeping with the words. It will be seen to be derived from the phrase of the sailor's song already quoted.

Brangäne, terrified by her mistress's passionate outbreak, implores her to be calm, and to say why she has hitherto behaved so strangely—refusing to bid farewell to parents and friends, or to speak or eat during the voyage. Isolde, exhausted by her rage, replies by bidding her open the curtains to give her air.

Whilst this is being done we again hear the sailor on the masthead singing a snatch of his former song. The curtains at back, being opened, reveal the entire length of the ship : sailors at work ; knights and servants standing about. Tristan, somewhat apart, is gazing abstractedly seawards : his servant, Kurwenal, lounges at his feet. Isolde, fixing her eyes on Tristan, speaks words of wrath and bitterness in smothered tones at first, then blazes up with this striking phrase, of which effective use is made hereafter :—

(No. 8.)



She then points him out to Brangäne with many insulting remarks, and finally sends her to him with a command to present himself before her. During all this (and also in the previous scene) the Prelude theme (No. 1) will be found in a great variety of forms, as though to impress upon the audience the state of mind of the characters—loving, yet hating.

Brangäne timidly makes her way to Tristan, whilst we again have No. 5, and as he starts from his reverie at the name of Isolde, we hear the first phrase of No. 2, which tells us what he is thinking of. He persists in evading a direct answer to Brangäne's words until, losing patience, she repeats Isolde's imperious message *verbatim*. Then up starts Kurwenal, and asking his master's leave to send the reply, gives a rather obscure, but rude, message for the princess.

As Brangäne retires in dismay, Kurwenal sings mockingly after her these words—

"Sir Morold sailed across the sea,
the Cornish tax to levy;
his home he never more will see,
he died of wounds so heavy.
In Ireland hangs his head and helm,
as wergild won from England's realm:
Hey! hero bold, Tristan,
who pays tax like a man!"

And the men around take up the last four lines in chorus, during which Brangäne returns in much perturbation to her mistress, letting the curtains fall behind her. One bar of this song of Kurwenal's is always afterwards heard when Tristan's escort of Isolde is alluded to.

Isolde forces her maid to repeat all that Tristan has said, but stops her at the mention of Kurwenal. The loud-spoken insult has reached her ears, and, transported with indignation, she now bursts into a lengthy but impetuous recital of her wrongs. For this we have but one new theme—this:—

(No. 9.)



which, incessantly repeated in every key, and with every rate of *tempo*, is seen to be the motive proper to an incident which happened before the play begins.

We gather from Isolde's wild and fragmentary account that Tristan, who had slain her betrothed, Sir Morold, in battle, was thrown on the Irish coast in a little boat, sick and wounded. She saved his life, but finding a notch in his sword corresponding to a splinter taken from the head of Morold, she discovered who the so-called "Tantris" was. Then, inspired by revenge, she raised his own sword against him as he lay there at her mercy.

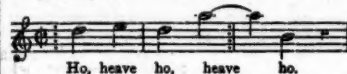
"But from his sick bed
he looked up,
not at the sword—
not at my hand—
he gazed upon my features.
For his feebleness pity I felt;
the sword—fell from my fingers."

At "he gazed upon my features," we have the loving strain of No. 2 again, most effectively brought in.

It seems that the two plighted their troth together, and parted, but soon after Tristan returned in pomp to fetch Isolde to his uncle Mark to wife. At the thought of his perfidy she becomes again mad with rage, and curses him so vehemently as to terrify Brangäne, who, with a soothing, melodious strain, calms her mistress, and tries to paint Tristan's conduct in a favourable light. They both over-

look the simple fact that Isolde's rank, and the position Tristan held as her lover's slayer, prevented him claiming her hand. However, seeing that the princess is pining after some lover (she does not understand whom), Brangäne now mysteriously hints that magic arts may be of use here, and the prelude theme, No. 1, explains her meaning. Isolde, however, has darker thoughts, and when Brangäne takes from the casket of drugs the love-potion, she tells her she knows of a better one, and holds up a vial. Here we have those three bass notes in No. 3 curiously harmonised. "The draught of death!" cries Brangäne, in horror.—At this interesting point the conversation is interrupted, first by the "Heave-ho!" of the sailors, thus:—

(No. 10.)



Ho, heave ho, heave ho.

and then by the unceremonious entrance of Kurwenal, who comes to bid them prepare for landing. The music here is sprightly and jovial, formed of the sailor's song, No. 5, and the "Heave-ho," No. 10, put into $\frac{3}{4}$ time. Isolde now brings matters to a point by refusing to land till Tristan shall have come before her to seek grace for his offences. The bluff Kurwenal takes back the message sulkily, and Isolde, hurrying to Brangäne, kisses her hastily, bids her comfort her parents, and now quickly make a peace-draught from the vial she gives her. When at last the faithful maid realises the full horror of her intentions, she is kneeling to expostulate, but is silenced by Kurwenal announcing "Sir Tristan!" "Sir Tristan may approach," says Isolde, calmly.

Accordingly, to a solemn and majestic theme, Tristan comes in, and asks the princess's will. First she upbraids him for shunning her on the voyage, to which he pleads etiquette. Then she reminds him of what took place in Ireland, and shows him what a heavy debt of revenge she has against him. He calmly offers her his sword, and bids her take his life. She bitterly replies that it would never do thus to risk King Mark's displeasure. Let them end the feud with a cup of reconciliation. During this rather long scene they are interrupted more and more frequently by the cries of the sailors; and a very natural touch is where Tristan breaks off in a grave speech to shout out nautical directions.

The unhappy Brangäne now, in obedience to Isolde's repeated signs, brings the fatal cup; and Tristan, speaking words which show him to be aware that he is about to perish [from his mistress's hate, says—to the "death-devoted head!" theme, No. 8:—

"Oblivion's blessed draught,
Undreaded be thou quaff'd!"

and would drain it to the dregs, but Isolde wrests it from his hand, and herself swallows half. Then, as they stand, gazing silently and with blanched faces on one another, awaiting the death-agony, we hear the first strains of the prelude, and presently their eyes soften, their cheeks flush with love, their hearts are palpitating, their blood boiling, and when the music reaches the passionate phrase, No. 2, they pronounce each other's name with trembling voices, and locked in a blissful embrace stand unconscious of all around. The sailors without are shouting, "Hail to King Mark, all hail!" Trumpets are sounding. Brangäne rushes to the front, wringing her hands in terror at having made matters only the worse; but the lovers, in a delirium of passion, sing a rapturous duet composed of ingeniously altered themes from the prelude, Nos. 2, 3, and 4 especially, and heed nothing.

Now the curtains are withdrawn, and we find the ship anchored by King Mark's burg; the stage is crowded with people shouting, "Hail to King Mark!" In the accompaniment of these chorus scraps will be found another new version of the sailor's song, No. 5. Brangäne forces the lovers apart, and throws the royal mantle over Isolde. Kurwenal comes in, jolly as usual, to announce the approach of the King. "What king?" says Tristan in bewilderment. The people's shouts answer him. "Where am I?" says Isolde—"living?" then suddenly recollecting—"Ha! what potion wast?" "The love-draught!" confesses Brangäne, grovelling in terror. Isolde sinks, overcome with emotion, into Tristan's arms. The music works up this situation to a most intense pitch, and during a *tutti* in which four themes are to be found together, just as King Mark is about to step on board, amidst the shouts and acclamations of the people, the curtain falls.

(To be continued.)

BIOGRAPHIES OF OLD ENGLISH COMPOSERS.

(Reprinted from E. Pauer's *Collection of Old English Composers for the Virginals and Harpsichord*.)

WILLIAM BYRDE.

IF each man whom the world learns to call great could but foresee the interest posterity would have in all that concerns him, he would be careful to furnish certain particulars of his birth, life, and origin, which would spare his future biographers a vast amount of trouble and doubt. Every man hopes that all his labours in the world of art will be regarded as a reason for keeping his memory green; but no man can tell how long his name may be remembered. The truly great ones of the earth take no thought at all of the matter, content to labour as God has given them power, often utterly regardless of the estimate at which the children that are yet to come will hold them.

The place and date of the birth of William Byrde are stated with as much uncertainty as the variety with which his name is spelt—Byrde, Byrd, Byred, Birde, Bird. He is supposed to have been a son of Thomas Byrde, a gentleman of the Chapel Royal in the reign of Edward VI.; and, as he was senior chorister at St. Paul's Cathedral in 1554, may have been at that time any age between ten and sixteen. He was appointed organist of Lincoln Cathedral in 1563, and gave up that office to come to London in 1569 as a gentleman of the Chapel Royal, in the place of Robert Parsons, who was drowned at Newark-on-Trent. In the "*Cantiones Sacrae*," published in 1575, he is called "*Organista Regio*," but this would scarcely mean that he held that position in the Chapel Royal, for each of the gentlemen took it in turn to play the instrument, singing in the choir on the other days of their "*waiting*." In conjunction with his master, Thomas Tallis, he enjoyed the advantages arising from a patent granted by Queen Elizabeth for the exclusive privilege of printing music and selling ruled paper—a right and privilege which he enjoyed alone upon the death of his master in 1589. A great many books, curious both in the history of music and of printing, were issued under this patent, many of which contained a number of Byrde's compositions. An interesting book in the Fitzwilliam Museum at Cambridge contains a goodly number of his compositions for the Virginals, a keyed instrument which preceded the use of the Clavichord. He wrote anthems, madrigals, masses, and motets, as well as "*Psalms, Sonets, and Songs of Sadnes and Pietie*." As a matter of convenience, he outwardly conformed to the Reformed religion, but inwardly he was still a Romanist. He adapted his sacred music to both Latin and English words, so that they might be available at either service. He was an admirable organist, a shrewd man of business, a subtle mathematician, an able writer, "with fingers and with pen he had not his peer." He died July 4th, 1623. The well-known canon, "*Non nobis Domine*," one of his chief legacies to posterity, still serves to keep his memory fresh.

JOHN BULL.

JOHN BULL being the typical name for an Englishman, it has been the desire among many who have written biographical notices of eminent native musicians to try and claim for the one John Bull whose name appears on the roll of national worthies, that superiority in power and acquirements which has always been claimed for the bearer of the name in matters other than musical. Stories are told of the exercise of his abilities and accomplishments which would make him out to be a musical King Arthur, were it not for the fact that there are some indisputable remains of him in the existence of certain pieces in print, as well as in manuscript. By these alone we can judge of his powers, and confirm or dispute the judgments of his contemporaries. The specimens of his writing given in the present work show him to have been a man of power in his generation, and the story of his life, for all that the details are so meagre, points out that he must have been held in estimation not only by his brethren and fellows, but also by those in a superior position in the world. The known facts of his life are few, and show him to have been as famed abroad as in his own country. He was born about the year 1563, in Somersetshire, and became a chorister of the Chapel Royal of Queen Elizabeth, under William Blitheman, then organist and master of the children. At the age of 19—namely, in 1582—he was chosen organist of Hereford Cathedral. Three years later he was appointed to a place in the Chapel Royal, taking his turn of organist according to custom. He proceeded to the degree as Bachelor of Music at Oxford in 1586, and, subsequently, in 1589, to the degree of Doctor in the same university, having already earned the like honour in the sister university of Cambridge. When Sir Thomas Gresham instituted the course of lectures in the college he had founded in the City of London, Dr. John Bull was, in 1596, upon the recommendation of Queen Elizabeth, appointed the first lecturer in music; and because he was unable to recite his *theses* in Latin, according to the provision by the founder, a special exception was made in his favour, so that he might speak in English—an exception which has become general in his successors as far as the musical lecture is concerned. These lectures were delivered by Thomas, son of William Byrde, his deputy, when in 1601 Dr. Bull was advised to live abroad for his health. While travelling as a simple citizen he visited St. Omers, and here he is said to have displayed a somewhat remarkable skill, by adding forty new parts to a composition already in forty parts. Upon his return to England in 1607, he was present at the entertainment given by the City company of which he was a member—the Merchant Taylors—to James the First and Prince Henry, for which he is said to have composed a song with the burden "*God save the King*;" upon this his claim as the originator of the National Anthem has been insufficiently based. He resigned the Gresham Professorship in the same year, and became one of the court musicians to Prince Henry, with an allowance of £40 per annum. In 1613 he left England, and forfeited his place as a member of the Chapel Royal for going "*beyond the seas, without a license*," he having entered into the service of the Archduke without permission of King James, his master. He became organist of the church of Notre Dame at Antwerp in 1617, and died on March 13th, 1628, and was buried in the cathedral. His portrait painted "*An. Ætatis sue 26, 1589*," is still to be seen in the Music School at Oxford.

ORLANDO GIBBONS.

THERE is scarcely a name in ecclesiastical musical history better known or more frequently quoted than that of Orlando Gibbons. At the same time it must be acknowledged that there are few about whose works so little is known, or regarding whom so little information can be gleaned from presumably trustworthy sources. Even the latest biographical notice prefixed by Sir Frederick A. G. Ouseley to a recent collection of some of his Church music does not add a single fact not already familiar, and makes no attempt to settle the question still in dispute as to the certainty of the date and place of his early academical honours. It is enough, however, for posterity that his works exist, and by and for these, is he allowed an honourable place in the *Walhalla* of musical literature, not simply because of the number and

character of those productions alone, but because of the influence of his advanced turn of thought, and the graceful treatment of scientific means which is one of the most striking peculiarities of all his works, sacred and secular, vocal and instrumental. Orlando Gibbons was born at Cambridge in the year 1583, and displayed such early promise of ability that at the age of twenty-one—namely, in the year 1604—he was appointed to one of the then much-coveted places in the Chapel Royal, taking his turn according to his “waiting,” as the attendance on duty is called, to preside at the organ. He commenced his career as a composer at a very early age, producing “fantasies for viols,” madrigals, songs, and other vocal pieces, as well as music for the virginals in great variety. He was associated with Byrde and Bull in the publication of “Parthenia,” the first book of collected original pieces for the instrument just named. This work was engraved on and printed from copper plates, and was stated in the preface, and was long supposed to be, the first work of the kind so treated; but subsequent research has proved this to be an error, as a work of earlier date was issued in Italy. The discovery of this fact in no way detracts from the merit of either of the compositions which appear in the book, but on the contrary it shows that whatever may have been the state of art and the means of multiplying copies, that English composers of that period were in no respect inferior to their Continental compeers in their inventive or executive skill, for although the pieces are not easy even for modern players, it may be assumed that the composers themselves were able to perform their own productions. Of the sacred music of Orlando Gibbons much might be said if occasion needed. It must suffice here to state, as a proof of their present popularity, that there is scarcely a day passes upon which one or other of his services or anthems is not performed in some of the cathedral or collegiate churches in this kingdom. An eight-part anthem of his composition, “O clap your hands,” which is still frequently sung, was the work written in 1622 as the exercise for the degree of Doctor in Music conferred by the University of Oxford upon William Heyther, the founder of the Professional Chair of Music, at which time also Gibbons is said to have received the like honour, which unfortunately, he did not live long to enjoy. In 1625 he was commanded by King Charles to attend in his train from London to Dover, at which place the Queen Henrietta was expected to land from France. While on the journey in the city of Canterbury, Gibbons was seized with an attack of small-pox, of which he died, being in his forty-fifth year. He was buried with all due respect to his position and attainments in the cathedral, and a monument was placed in the nave to commemorate the musician, who, by his works, still speaks and stirs the hearts of worshippers to reverence and devotion, and of musicians to emulation and imitation.

(To be continued.)

THE CARL ROSA OPERA COMPANY.

As already intimated in our last month's “Notes,” Her Majesty's Theatre has been re-opened by Mr. Carl Rosa, on January 27th, for a short season of opera in English. With a spirit fully characteristic, the *impresario* has plunged in *medias res*, for, instead of preparing the public mind for its pleasures of this sort by giving repetitions of well-known operas, Mr. Rosa boldly opened the house with a performance of Wagner's *Rienzi*, the production of which is the more astonishing when it is stated that, until the several actors, high or low, met upon the stage on the opening night, they had not, for the most part, seen each other's business. All the details were worked in sections, as it were, and, the chief parts being assumed by the principals who were singing night after night in the provinces, the rehearsals for them could only be undertaken in the intervals spared from other work. It was a bold venture, and deserved the success it won. The opera, as is well known, is Wagner's

first essay in this direction. The plot is founded upon Lord Bulwer's novel, called “*Rienzi*, or the Last of the Tribunes,” a story which is treated by Wagner rather as a spectacular means than as a medium for the expression of great musical thoughts. Yet, although Wagner seems to have been searching for a style when he wrote this opera, and to have given preference to Meyerbeer as a model, there is nevertheless an occasional flash of originality and a general flavour, so to speak, of that peculiar turn of thought and form of utterance which in later time became one of his most distinguishing marks of individuality. Of course, every one knows how that the author, by omitting mention of *Rienzi* in his list of works, seems to desire to forget that he had ever written it. One thing is certain, namely, that had it been successful in the first instance, the name of Wagner might never have been known as an opera reformer, for the probability is that success would have brought what a modern critic of some humour, much discernment, and considerable acumen, calls “the satisfaction of sleek content.” There is in the music of the opera very little that could be counted more than promising in a young writer such as Wagner was forty years ago. All the success which has attended the production of Mr. Carl Rosa is mainly due to curiosity, for there is not sufficient merit in the opera to attract audiences for its artistic worth. Moreover, it can scarcely be said that the singing or acting, as exhibited by the representatives of the several parts, displays any degree of individual excellence. It is true that Mr. J. Maas is *Rienzi*, and that he sings the music with a pleasant, agreeable quality of voice; but something more than mere vocalisation is necessary to secure a complete realisation of that character. Irene, his sister, and Adriano, the youthful member of the Colonna family, are represented by Mme. Hélène Crosmont and Mme. Vanzini, but there is nothing in the performance of either of these ladies to call for special remark; and, although Messrs. Walter Bolton and Olmi (Holmes) did their best as the representatives of the patricians, there is very scant opportunity for the exhibition of the best qualities of operatic singers. The chorus was very well trained, the procession and other matters which appeal chiefly to the eye most lavishly done; in short, it is mainly for the sake of the spectacle that audiences are attracted to the theatre whenever the work is played, and, as this has been most liberally provided for, there is some reward to the spectator, even if it be not of the sort that is usually expected in operatic entertainments.

The first week of the season saw also the production of an opera by Camille Guiraud, entitled *Piccolino*, the subject of which, though not new, is not devoid of interest. A wandering artist, in search of the picturesque, becomes acquainted with a young Swiss girl, whose heart he gains. She follows him to his studio in Rome in the guise of an image-boy, to find that the fickle lover is paying his addresses to a young countess. The two women meet, and there is a scene. *Piccolino* resumes her girl's dress, and attempts to drown herself in the Tiber. Her lover recognises her lifeless form, becomes repentant, forsakes his new love, retains the old one, and all ends happily. The part of the heroine is most charmingly played by Miss Gaylord; but, excepting this part, and a humorous character represented by Mr. Charles Lyall, none of the characters possess any dramatic interest. The music is pretty, and upon a smaller stage than that of Her Majesty's Theatre the opera might have a chance of attaining a life or run of respectable duration. As it is, the theatre is too large for the delicate little opera, and the process of translation it has undergone to fit it for the

English stage has in no degree made it lively or brisk in its action or dialogue.

Sir Julius Benedict's *Lily of Killarney* gave clever Miss Gaylord another opportunity of pleasing the public as the Colleen Bawn, and also served to introduce a new baritone singer, Mr. Leslie Crotty, in the part of Danny Mann. He has a very pleasing voice, remarkably like that of Mr. Santley in quality and resonance, and he acts with a considerable degree of intelligence. The rest of the cast included the names of Miss Yorke, Mr. Packard, Mr. Lyall, Mr. Snazelle, and others, in parts with which the public is already familiar.

The most interesting production of the season has been Bizet's opera, *Carmen*, in English; Mr. H. Hersée having supplied the book, with more point and sequence than is ordinarily found in books of words. But this, though good, is only a minor consideration after all, the chief being the admirable manner in which Mme. Dolaro plays the part of the Carmencita. Not only does she sing well, with a considerable degree of refined taste and intelligence, but her acting is something extraordinary. It is perfectly individual, utterly unlike the conception of the part made familiar to the public by Miss Minnie Hauk or by Mme. Trebelli, and yet not in the smallest degree inferior in any respect to either. Mme. Dolaro has hitherto only appeared in opera bouffe. Her appearance upon the grand operatic stage was, therefore, regarded with a considerable measure of curiosity by those who mistrusted her powers. Her performance exhibited talent in an unsuspected quarter, and it was the more welcome as it was thoroughly genuine. The Don José was an Englishman, who calls himself Sig. Leli; he sings well and acts well, and might with propriety give his newly-made London admirers the opportunity of knowing him by a more consistent title. The Torreador, or bull-fighter, was Mr. Walter Bolton, who sang with energy, but failed to realise the true reading of the part. Miss Gaylord, Miss Yorke, Miss Burns, and Messrs. Cadwallader, Lyall, Snazelle, and Pope were the exponents of the other parts in the opera. The scenery, costumes, and so forth, are identical with those used during the Italian season. The duty of conducting the works produced has been shared by Mr. Carl Rosa and Sig. Randegger.

Among other operas given, *Faust*, *The Bohemian Girl*, and *Maritana*, with Meyerbeer's *Huguenots*, in English, have attracted admiring audiences, and the season seems as prosperous and as remunerative as it ought to be. In these last-named operas, among other members of the company, Mr. Packard and Mr. F. H. Celli have appeared, the former singing fairly well, but acting somewhat indifferently, the latter acting and singing with equal power, especially in such parts as Mephistopheles, in which he is unrivalled on the English stage, and Count Arnheim, which he has also made his own.

The season is to terminate on March 15th.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

February, 1879.

leap 25
Jan 29
M. CHARLES LEFEBVRE'S *Judith* was again given at the twelfth Concert Populaire, under the direction of M. Pasdeloup. The orchestra and chorus consisted of 250 executants. The thirteenth concert produced Schumann's D minor symphony; a largo by Handel (oboe solo by M. Triébert); and, for the first time, an overture "du Cid," by M. Jules Ten Brink; theme and

variations from Beethoven's serenade for all the first violins, altos, and violoncellos; capriccio brillante for piano, by Mendelssohn, executed by Mlle. Clotilde Kleeberg (who is twelve or fourteen years of age, a pupil of the Paris Conservatoire, and of Mme. Massart); andante and finale from Haydn's 29th symphony. The fourteenth concert produced Beethoven's D major symphony; a "Fragment symphonique d'Orphée," by Gluck (flute solo, M. Brunot); *L'Arlésienne*, drama, by M. Daudet, music by G. Bizet (of which we have spoken on former occasions. It has also been recently given in Mr. Hallé's orchestral concerts in Manchester); serenade, by Haydn, for all the stringed instruments; soli for violin, by C. Sivori, performed by the composer himself; a Berceuse, *ib.*; "Mouvement Perpétuel;" and, in conclusion, Mendelssohn's overture to *Ruy Blas*. At the fifteenth Concert Populaire, Mendelssohn's Italian Symphony was given; Beethoven's overture to *Coriolanus*; a "Rêverie pour Quatuor," by Dunkler (violincello solo, M. Vandergucht); for the first time, a "Rhapsodie Norvégienne," by J. Svendsen. (All the compositions of this composer are charming, fresh, and characteristic "mit Nördlichem Klange." He was born in Christiania, and intended for the army. After many adventures he got to Leipzig, and studied music in the Royal Conservatorium there. In consequence of an injured finger he had to give up his violin-playing, and from that time studied only composition.) The sixteenth concert opened with Mozart's symphony in D major (Op. 37), followed by Schumann's lovely music to *Manfred*. The next number was Chopin's E minor piano concerto, which was played by M. L. Diémer, of whose sympathetic playing we have already had occasion to speak; an "Air" from Bach's suite in B minor next found a place; then "Mouvement Perpétuel" for all the first violins, by Paganini. The concert concluded with Beethoven's overture to *Leonora*.

A Grande Fête Musicale, "au profit de l'œuvre des Fourneaux Economiques," was given in the Hippodrome de Paris, on the 25th of January, under the direction of MM. Salvayre, B. Godard, Jules Delvart, A. Vinentini, and the band of the "Garde Républicaine," under the direction of M. Sellenick. The orchestra and chorus consisted of 500 executants. The choruses were directed by M. Bertringer. The fourth grand festival took place on February 11th, with the co-operation of MM. Saint-Saëns, E. Guiraud, Wekerlin, Faure, Vinentini, and Bertringer. The orchestra and chorus on this occasion consisted of 460 executants. The first number was an overture, "Patrie," by G. Bizet; the second, "Les Djinnas" chorus, by Faure (conducted by the composer); the third, M. Saint-Saëns's "Le Déluge," of which we have spoken at length some months ago. It was, of course, conducted by the composer. These Hippodrome Fêtes have been a great success. Paris is proud of her composers, and glad to see them conduct their own works. The acoustic of the Hippodrome is superb, and the arrangement of gas-jets and electric lights such as to render the view enchanting. The heating is good, and everything arranged conducive to the comfort of the music-lovers, except the long waiting in the biting wind and snow beforehand, which has unfortunately been imposed, perhaps to make the contrast greater. The eleventh Châtelet Concert, held on January 12th, produced Mendelssohn's Italian Symphony; a "Marche Funèbre d'Hamlet" (for the first time), by F. Faccio, chef d'orchestre de la Scala de Milan (it may be remembered that this musician conducted the music of his country at the Exhibition); Schumann's *Manfred*; M. Saint-Saëns's concerto in D major, for piano, played by Mme. Marie Jaëll (wife of the celebrated Alfred Jaëll); the "Trio des jeunes Israélites" (flutes, MM. Cantié and Corlieu; harp, M. Hasselmans), by Berlioz; and Beethoven's overture to *Leonora*, which concluded the concert. The twelfth opened with Berlioz's overture "du Carnaval Romain;" and, for the first time, "Sapho," an antique tableau, after Lamartine (words of the choruses by F. Barillot), by L. Lacombe. The parts were distributed as follows:—Sapho, Mlle. Delta (of the Vaudeville Theatre); Une jeune Fille, Mlle. Dihau; Un Pâtre, M. Genevois. I. Shepherds' Chorus; II. Hymn to Love; III. Invocation to "the great god Pan;" IV. Complaint and Song of the Shepherds; V. Aurora; VI. Finale; Death of Sapho; Funeral Chorus; Apothéose. This was followed by "Phaëton," poëme

symphonique, by M. Saint-Saëns. The concert concluded with the third part of Godard's "Le Tasse." The thirteenth consisted of Schumann's B flat major symphony; and, for the first time, "Deux Airs de Danse," from Rubinstein's opera, *Le Démon*; Max Bruch's concerto for violin, played by M. Camille Delong; Massenet's "Les Erinnyes" (written for the drama of *Lacoste de Lisle*). I. Prélude; II. Scène religieuse—Invocation; violoncello solo, M. E. Gillet; III. Divertissement. Then Beethoven's serenade for all the stringed instruments. The fourteenth and fifteenth concerts produced Berlioz's *Romeo et Juliette*, the soli of which were sung by Mlle. Vergin, and MM. Villaret and Lauwers.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, February, 1879.

THE twelfth Gewandhaus concert took place on the 9th January, and was one of the most attractive concerts of this season. It began with Cherubini's overture to *Anacreon*, and ended with Mozart's C major symphony (the *Jupiter*), while the intervening solos were rendered by Mme. Amalie Joachim and Herr Kapellmeister Reinecke. The concert, in its entirety, would have satisfied the most exacting audience. Mme. Joachim sang the aria, "Sei stille dem Herrn" ("O rest in the Lord"), from Mendelssohn's *Elijah*, and Schumann's "Frauenliebe und Leben," admirably, while Reinecke's interpretation of Mozart's A major concerto was simply perfect. The orchestral works were also well performed.

On the 10th January we had an opportunity of hearing the queen of *prima donnas*, Adelina Patti, who, with her husband, Nicolini, gave a concert at the Central Hall. They are so well known in England that we need hardly expatiate on their prominent qualities.

The thirteenth Gewandhaus concert commenced with "Wiking-Fahrt," a new overture by Georg Bohlmann, which proved to be very insignificant, and was in consequence received but coldly. Frl. Hedwig Roland, opera-singer of Wiesbaden, sang with success Blondchen's aria, "Märtern aller Arten" from the *Entführung*, by Mozart, and variations on Rode's air. The instrumental soloist of the evening, Herr Concertmeister Otto Hofhfeld, of Darmstadt, proved himself, by his performance of Spohr's seventh concerto (E minor) and two movements of the second suite by Franz Ries, a talented violinist, with good technique. Beethoven's Eroica symphony filled up the second part of the concert, and was played with such spirit, clearness, and finish that the performance seemed a model of perfection.

The first chamber-music concert of the second series enabled us to become acquainted with a string quintet by Rubinstein (Op. 59). It is clever in invention, and more particularly remarkable on account of its adagio, which, in its pathos, sometimes reminds us of Beethoven. The scherzo is also very charming. Beethoven's B flat major trio, played by Reinecke, Schradieck, and Schröder, elicited enthusiastic applause, and Schumann's A major quartet formed a worthy conclusion to the concert.

The fourteenth Gewandhaus concert, on the 23rd January, was altogether solemn in character. The programme consisted of Beethoven's overture to *Coriolanus*, Schubert's "Fahrt zum Hades" and "Aufenthalt," and Rubinstein's dramatic symphony. Intervening were an aria from *Acis and Galatea*, by Handel, Schumann's violoncello concerto, and three charming little pieces for the violoncello by Reinecke. The two soloists, Herr Staudigl, Court-singer of Karlsruhe, and Herr Robert Hausmann, of Berlin, won golden opinions. Beethoven's overture was capably played. The greatest interest centred in Rubinstein's symphony, which created a great sensation some years ago, when given for the first time. The musical ideas in this symphony are decidedly the best produced since Schumann's and Mendelssohn's days, and it must be acknowledged that this work is one of the most important productions of this master, and of the present time.

On the 25th January we became acquainted with two interesting novelties, a quintet for string instruments, Op. 47,

by Bernhard Scholz, and variations on a Sarabande by Bach, composed for two pianos by Reinecke. Scholz's quintet is a genuine work of art. Reinecke's variations were formerly published as pianoforte duet, Op. 24, and about a year ago he arranged them for two pianos. From Bach's themes the composer has made the most interesting and pretty combinations. Herr Reinecke played these variations with one of his pupils, Frl. Zélia Morianne, of Brussels. Beethoven's string quartet (Op. 132, A minor), in the hands of Messrs. Röntgen, Haubold, Thümer, and Schröder, enraptured the audience.

The production of Schumann's *Paradise and the Peri* filled the programme of the fifteenth Gewandhaus concert. The soli were sung by Mmes. Marie Fillunger, Auguste Hohenschild, Christine Schotel, Vieweg, Boggstöver, and Lotze, and Herren Dr. Gunz and Hungar, but the whole performance was unsuccessful. The choruses were sung without fire and accuracy, and even some of the soli made striking blunders. Herren Gunz and Hungar had some applause.

The sixteenth Gewandhaus concert gave exclusively works by Mendelssohn, commencing with the overture to *Athalie*, some songs, and the G minor concerto. The second part was filled up with the music to the *Midsummer Night's Dream*. Mme. Schimon-Regan sang "Alte deutsches Minnelied, Der Blumenstrauß" and "Hirtentied" with grace and expression. The G minor concerto had an excellent interpreter in Frl. Emma Emery. Her charming touch, unusual skill, and great musical feeling, gained for her unbounded applause. The ever-fresh music to the *Midsummer Night's Dream* was capably rendered, and charmed all hearers as usual.

MUSIC IN BERLIN.

February 15, 1879.

SCARCELY had the last notes of Sarasate's magic violin died away, and Berlin begun to awaken from the spell of the Spanish artist, when another marvellous violin player came upon the scene, and with the first strokes of his bow convinced his delighted audience that they were listening to an artist of the very first rank. Great indeed, and justly deserved, was the success which greeted Herr Emile Sauret, especially as Ernst's violin concerto in F sharp minor, which he had selected for performance, offered ample opportunity for the display of his powers from the most advantageous and brilliant side. The prominent characteristics of his playing consist in a magnificent power of execution, which seems to know of no difficulties, combined with an irresistible pathos, which completely captivates his audience, added to a thoroughly artistic repose and symmetry. Such faultless pure double-stopping and passages of thirds and sixths I have not heard given even by Sarasate and Wieniawski. Herr Sauret intends to give a second concert on the 24th inst., at which one may feel quite sure of meeting a crowded and enthusiastic audience.

At a concert given in the Singakademie on the 14th of January, another young violinist of this city, Herr Waldemar Meyer, showed himself possessed of gifts out of the common order. His playing is correct and clean; his tone, if not altogether powerful, has much warmth of inward feeling, and yet, on the whole, there is a want of swing and *verve* in his playing which disappoints his audience. His selection of Beethoven's violin concerto was not a happy one. Though the young artist succeeded excellently well in purely technical execution, there was an absence of that inspiration and deep feeling which is indispensable in rendering Beethoven's music. The smaller pieces of Wieniawski and the concerto of Mendelssohn appeared better adapted to Herr Meyer's powers of comprehension, for he performed them most creditably. Fräulein Wohlers greatly assisted towards the success of the concert by her singing of an aria from Mozart's *Idomeneo*, and of three songs of Brahms, Schubert, and Radecke. This lady has an unusually musical voice, her pronunciation is very distinct, and her singing careful and sympathetic—qualities unfortunately but rarely found united in the same person nowadays.

The *Stern'scher Gesangverein* performed (on the 17th of January) Max Bruch's "Song of the Bell," for chorus, solos, and

orchestra, the author himself conducting. The piece made a very favourable impression, being in the finest style of composition, and showing a masterly treatment of form and subject, and I regret that your space does not permit my going further into more minute details in my report. The performance, as far as the chorus and solos were concerned, was in excellent hands. The orchestra, however, was scarcely equal to the task it had undertaken. We are to have a repetition of this beautiful work on the 17th of February.

On the 22nd of January Herr von Bülow gave a concert in the Singakademie in aid of the Bayreuth Fund. Every seat in the hall was filled, a proof of the number of admirers this great artist rejoices in. He selected for his programme Schumann's Grand Fantasia in C, an Impromptu of Schubert, Mendelssohn's Capriccio, a Gigue by Handel, and nine pieces of Chopin, of which the most noteworthy were the ballad in F minor and the scherzo in E major. He finished with the variations in E flat major on a theme taken from Beethoven's *Eroica*. This last was Herr von Bülow's grandest performance; not that the others were wanting in masterly expression, although perhaps Schumann's Fantasia suffered, especially in the second part, from a want of repose inexplicable and unusual in this consummate artist. Wonderful, indeed, was the rendering of Schubert's Impromptu, the simple and feeling melody of which went to the hearts of all who heard it. Herr von Bülow proposes to give his third and last concert of this season some time in March, the proceeds of which are also intended to go to the Bayreuth Fund. Had Richard Wagner only a few more such unselfish and sacrificing friends amongst the great performers, the deficit on the Bayreuth undertaking would soon be made good.

On the 24th of January Schumann's *Paradise and the Peri* was performed by the Cæcilien Verein, conducted by Music-director Alexis Holländer. The performance of the well-trained choir and judiciously-selected soloists was unusually successful. The active and energetic director has our hearty good wishes for the steady increase and prosperity of the society.

The second soirée for chamber music, given in the current season by Dr. Bischoff and his company, took place on the 23rd of January. Two romances for the viola, with pianoforte accompaniments by Kiel, exquisitely rendered by Herr Gustav Holländer, were remarkably pleasing from the tuneful simplicity and natural flow of their melody. Widor's "Trois pièces pour Violoncello" do not deserve the same praise, although it must be confessed that with a not too critical audience a certain amount of effect might be attained. Schumann's Phantasistücke for pianoforte and stringed instruments, and Beethoven's pianoforte sonata, Op. 109, were performed by Herr Bischoff with great success. This artist, a pupil of Kullak's, is endowed with considerable powers of mechanical execution, which, however, are not supported by a sympathetic touch. Lastly, we would mention Fräulein Emma Faller, who sang an aria of Mendelssohn's, and songs of Schubert and Mozart, with a carefully-trained voice and much sympathetic expression.

The last of this winter's quartett-soirées of Messrs. Joachim, De Ahna, Wirth, and Müller was held in the hall of the Singakademie on the 2nd of February, and gave us Beethoven's quartett in E minor, a quartett in E flat major of Kiel, and Mozart's quintett in G minor, in which latter Herr Melanie, the viola player, assisted. Such perfect ensemble playing as we had this evening from the above-named artists has seldom been heard, especially in the case of Beethoven's quartett. The quartett of Kiel, which is a composition of marked importance, was in a difficult position in the dangerous proximity of Beethoven and Mozart, yet was able to keep its place with honour. Mozart's splendidly beautiful quintett, executed to almost ideal perfection, roused the audience to a pitch of enthusiasm, which brought down a storm of applause at the end of the work which was not easily laid.

A highly-gifted young artist, Herr Moritz Moszkowski, gave a concert in the Singakademie on the 7th of February, in which he presented himself to the public as a composer as well as a pianist, and in both capacities excited the greatest interest. The concert opened with Chopin's sonata for the pianoforte in E flat minor, and by his performance of this work alone, Herr

Moszkowski placed himself at once in the front rank of our younger pianoforte players. Amongst the most successful of the pieces performed, we must mention the "Feuerzauber," from Wagner's *Walküre*, the "Invitation to the dance" (as arranged by Tausig), and the celebrated Etude in Thirds of Chopin, which has not been heard here since Tausig's death. Of the artist's own compositions, we heard four smaller pieces for the pianoforte, viz., Minuett, Barcarolle, Mazurka, and Valse. Of these the Minuett and Barcarolle were very pleasing. Fräulein Anna Rüdiger sang five of Moszkowski's songs, but was unfortunately suffering from severe indisposition, which considerably affected the higher range of her notes. These songs, of which the three first appeared to us the most important, are all real pearls in vocal literature, and will, without doubt, in a very short time earn a well-deserved popularity. This talented young artist has our hearty and best wishes for his success.

XAVIER SCHARWENKA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, Feb. 12th, 1879.

THE second concert which Joachim gave in Vienna had a programme of chamber-music only. It was held in the smaller concert-room of the Musikverein, but the great violinist would have done better had he chosen the great hall, as many of his admirers were unable to gain admission, though the room was crowded to the utmost. The programme consisted of Beethoven's quintett, some solo pieces by Bach, Schumann's Fantasia, Op. 131, and the sextetto in G by Brahms. Joachim had chosen as his partners the Herren Hellmesberger, jun., Hummer, and Giller, Epstein on the piano, Hofkapellmeister Hellmesberger playing the viola. No wonder that the execution was exquisite, and the applause genuine. It is hoped that the warm reception accorded to him may induce the great artist to another and speedy visit to Vienna, where he laid, thirty-seven years ago (in 1842), the foundation of his lustrous career. The Florentiner Quartett, running like a comet in never-ending current from town to town, stopped a few days in the Herrengasse, to give in Bösendorfer's small concert-room two soirées. The programme was not well chosen for the occasion, because it was changed three times, and at the end we heard works by Bazzini, Riemann, Rauchenecker, Gernsheim, and Bargiel, none of more than ephemeral interest. The Wiener Akademische Wagner-Verein invited their friends to the first musical evening of the season. Detached parts from the *Götterdämmerung*, the *Schlussredung* Lohengrin's (not published), aria from *Jephtha*, sonata, Op. 101, by Beethoven, offered a welcome programme for the ever-fervent Wagner congregation. There was only one concert for full orchestra, the third one of the Philharmonic's (Neue Folge), consisting of repetitions of the former concert, as Serenade III., by Robert Fuchs; Les Préludes, by Liszt; and the symphony, G minor, by Mozart.

After the new operettas, *König Jerome*, by Zichner; *Chiarine*, by Max Wolf; *Die letzten Mohikaner*, by Genée; and *Blindekuk*, by Johann Strauss, which all had but a short life, we have now two operettas more—*Bocaccio*, by Franz von Suppé, and *Madame Favart*, by Offenbach. *Bocaccio*, performed in the Carl Theatre, is a charming counterpart to *Fatinista*; the libretto treated of the well-known subjects of the poets, the music melodious and fresh, and supplied with romances, canzonettas, duos, and ensembles, with waltzes and polkas. The style of popular Italian song is often happily imitated, the orchestration never common, and filled with many delicate effects. The title-rôle will certainly become a favourite for actors, and the piece itself the more valuable for managers as its *mise-en-scène* is a simple one. The reception was most favourable, many of the numbers were encored, and singers and the composer called forth to receive the thanks of a crowded audience. Some days after the first representation the favourite melodies were already to be heard on the barrel-organs, and the dancers are anxiously waiting for their transplanting to the ball-room. *Madame Favart*, performed in the Theater an der Wien, is another happy device. The libretto, founded on the history of the celebrated actress Mme. Favart

and her husband, is one of the best; the music, though not new in invention, is not trivial as are so many of the last productions of the prolific composer. The piece was excellently performed, and the actors, Frau Geistinger, Fräulein Meyerhoff, Herr Schweighofer, &c., found good means to show their histrionic talents.

In the Hofoper we had the gratification to hear twice the always welcomed Frau Lucca, once as Frau Fluth, and the second time as Angela in Auber's graceful opera, *Le Domino Noir*. What a pity that we have not an opera-house suitable for operas of that kind! The actors as well as the audience would gain by it. Once it was hoped that the much-grieved Komische Oper should be annexed to the Hofoper, but the money question was the difficulty. No doubt the alliance would be welcomed, and that we should rejoice in more animated opera programmes than hitherto. With the help of a Gast, Frau Schuch-Proska from Dresden, we heard for the first time Verdi's *La Traviata* in a German translation. The lady, formerly a pupil of our Conservatoire, now the wife of the Saxon Hofkapellmeister Schuch, has a flexible, somewhat thin voice, very well trained; she sings with taste and fine feeling and intonation; her execution is throughout of the best kind, and, moreover, she is an intelligent actress; she does not carry her hearers away with violence, but her influence is a gentle one. She found a good acceptance, and that will be enough to say after the unrivalled appearance of Mme. Patti in the same rôle. Her partners, Herren Müller and Bignio (Germont, son and father), deserve much praise for their exquisite singing. We heard Frau Schuch-Proska also as Marie in Donizetti's *Regimentschloß*. She displayed again all her good qualifications, but her temperament is not the right one for this sort of part, which demands a fascinating manner in singing and acting. Two performances of Weber's *Euryanthe* again proved the fact that the opera since its first representation in Vienna (1823) never was fitted to hold permanent place on the stage. Wagner's *Götterdämmerung* is in view. That over, we shall have one week the whole *Ring des Nibelungen* in two and two evenings, interrupted by one day's rest.

Operas performed from January 12th to February 12th:—*Rienzi*, *Hamlet* (twice), *Euryanthe*, *Die lustigen Weiber von Windsor*, *Tannhäuser*, *Robert*, *Aida*, *Csar und Zimmermann*, *Der fliegende Holländer*, *Hugenotten*, *Der hässliche Krieg* (and the ballet "Nalla"), *Freischütz*, *Siegfried*, *Zauberflöte*, *Der Prophet*, *Violetta* (*La Traviata*, twice), *Der Wasserträger* (and the ballet "Sylvia"), *Der schwarze Domino*, *Die Regimentschloß*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—You have done good service by giving insertion to Dr. Maclean's terse and lucid exposition of "The Most Recent Theory of Consonance and Dissonance in Acousto-musical Science." Were study of the scientific side of music more common among practical musicians we should soon have a much-needed revolution—not in counterpoint, which, as a set of mechanical rules, is perfect; but in what is called "thorough-bass,"—at present one mass of confusion and misleading nomenclature.

Permit me now to offer a few stray remarks, in the hope that one among them may induce the writer of that article to pursue the subject.

Dr. Maclean says that he is "not aware that Helmholtz's exposition of consonance and dissonance has been adequately interpreted to the public by any English author." Allow me to refer him to Professor Tyndall's admirable "Lectures on Sound," containing a summary of Helmholtz's discoveries, set out with that happiness of diction for which the lecturer is so justly famed.

Dr. Maclean gives a passing notice to "Combination Tones," called by Tyndall Resultant Tones, and, in common parlance, Tiersons—a most interesting question, which it is to be hoped he will enlarge upon; of practical use, moreover, for the tiereson seems to afford a clue to the real nature of the minor third, as distinguished from the little third, i.e., of ut—mi, as distinguished from gmi—sol; leading to considerations respecting the minor mode which perhaps I may venture, on another occasion, to lay before you.

These tones, which used to be called Tartini's tones, are distinguished by Helmholtz as "difference tones" and "summation

tones." Tyndall attributes the discovery of the latter to Helmholtz; but my belief is that both were known to Tartini. As far back as 1830 my old master in Paris, Jean Baptiste Cartier, told me that Tartini was able to produce not only the deep tiereson but also the high one. Now, Cartier was a pupil of Viotti, Viotti of Pugnani, and Pugnani of Tartini, the tradition being thus direct. He also told me that Tartini could produce the tiereson at pleasure. Cartier himself could only fetch it out occasionally. His method was to take the sol, fourth on the violin, with octave mi (a thirteenth) on the third string. Now it is proved by the syren that the development of the tiereson depends on the force of the primaries. This leads to the conclusion that Tartini's command of the third sound was due to an extraordinary power of tone. And it is not unreasonable to suppose, considering the style of music then in vogue, that the violinists of those days may have surpassed in solid tone their modern successors, who are compelled to devote much time to feats of light agility on the strings. The test, at all events, remains.

Passing on to the "Development of Harmonic Systems," Dr. Maclean observes that "in the harmonic system certain mutually consistent intervals are selected, and the rest have to be completely thrown aside. Numerous highly satisfactory intervals—as, for instance, that shown in the sixth over-tone, nearly B flat as against C—are lost to the European system."

As he rightly intimates, bemol,* the over-tone in question, and B flat, are not identical—not two names for one note. But I have satisfied myself, from close observation, that bemol is in constant use. Bemol is the fourth of a descending scale; and, being the seventh on a dominant, is sensibly flatter than the fourth of an ascending scale, commonly called subdominant. And this flatness is actually rendered by singers and string-players, unless when overborne by the accompaniment. The same, perhaps, with other "unselected" intervals. Unconsciously to the performers, a fine ear guides them to the true intonation. Like Molière's Monsieur Jourdain, elate with learning that he had been speaking prose all his life, they may feel surprised at being told that throughout they had been rendering better notes than those set down for them.

Thence I infer that there are three whole tones in actual use; not two only, as we read in the books, namely:—

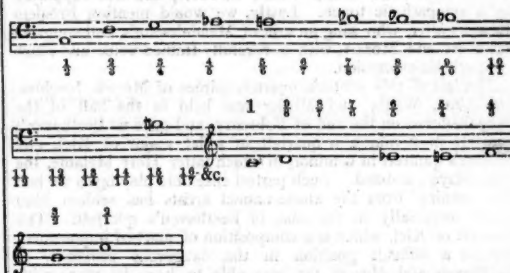


the measurements of which are as follow:—

Bemol	:	Ut	:	7	:	8
Ut	:	Re	:	8	:	9
Re	:	Mi	:	9	:	10

The question remains whether any other notes not on the staff are in use. The following paradigm—the series of super-particulars is familiar—may assist inquiry. Being novel in form, it is offered with some diffidence. If my reckoning be wrong, I shall gladly accept correction.

If 1 be a numerical expression for middle C, $\frac{1}{2}$ will express the eighth below, $\frac{1}{3}$ the fifth below, and so forth.



The first of these "ssa innominata" is $\frac{1}{2}$. Now $\frac{1}{2}$, being the reciprocal to 2, is the same distance below 1 that $\frac{1}{4}$ is above. But $\frac{1}{4} = \frac{1}{2} \times \frac{1}{2}$ ($\frac{1}{2}$), and is therefore flat seventh to F; a very flat Bb. It is thus shown to be a very flat B flat. $\frac{1}{3}$ is bemol proper, flat seventh on C. $\frac{1}{4} = \frac{1}{2} \times \frac{1}{2}$ ($\frac{1}{2}$), and is therefore B flat, subdominant in the scale of F. $\frac{1}{5} = \frac{1}{2} \times \frac{1}{3}$ ($\frac{1}{3}$), and is therefore a minor third on G.

* Bemol, dominant seventh to C, is to a flat, subdominant in the scale of F, as 63 to 64; a very appreciable comma. The same bemol is to a flat, minor third on G, as 35 to 36.

It is needless to go through all. One more must suffice. $\frac{3}{4}$ represents the same distance above 1 that $\frac{1}{4}$ does below; but $\frac{1}{4}$ is a semibreve, forming the largest of the three whole tones.

I have pursued the subject further, but must not trespass unduly on your space. I send this up as a pilot balloon in hopes of learning whether I may venture to follow. Possibly I may be altogether wrong; if so, it is as well that I should know it.

38, Brompton Square,
South Kensington, Feb. 20th.

HUGH CARLETON.

[The subject of Mr. Carleton's communication possesses much scientific interest, and what he has written so far enables us to state that further contributions from him would be acceptable.—
Ed. M. M. R.]

Reviews.

Sunday Music. By E. PAUER. London: Augener & Co.

THE value of a good idea must of necessity be measured in proportion to its utility. Its usefulness is exhibited best by a practical means. In Mr. Pauer's collection of "Sunday Music" we have a good idea practically set forth in such a manner as to display at once, not only its usefulness, but also its value. Here is a collection of some hundred pieces, in all styles, by composers of all periods in art. Pieces by Palestrina, Jacob Arcadelt, Heinrich von Schütz, Corelli, Astorga, Hasse, Stradella, Zingarelli, Haeser, Pergolesi, Marcello, Lotti, Bach, Handel, Dussek, Beethoven, Schubert, S. Webbe, Haydn, Mozart, Mendelssohn, Himmel, Crotch, John Field, Righini, Schumann, John Adam Hiller, and Cherubini, with many others, arranged in an agreeable style and comparatively easy form, and well engraved and printed, so as to be useful as well for home use as for the purpose of giving a varied and valuable collection of easy voluntaries calculated to be of the utmost practical use for the organ as well as the piano, especially to moderate performers having only small organs at their disposal.

As Sunday music for home purposes the collection has also an additional value, for the advantage it offers to the performer to become acquainted with the sweeter thoughts in music, associated with sacred ideas or surroundings, the emanations of the souls of the greatest musicians of many ages, so that by the aid of these, their legacies to posterity, the player may for the time think, feel, and pour out his heart in the same channel through which the noble musical geniuses of days gone by sought to express their gratitude to the Highest power for the exalted gifts vouchsafed to their keeping. Therefore, apart from any virtue which may arise from the union of beautiful melody with words of reverent import, the music itself cannot fail to have a refining influence over all those who rightly use it, and for this reason, as well as for others, it may be well and rightly considered as happily suited for the purpose for which it is named. As the narrow ideas concerning the use of music on Sundays no longer exist in any degree of power, there is no reason why the admirable notion suggested by the publication of this volume should not be followed out further by the compilation of a volume of vocal music for the like purpose; a volume which should contain selections of easy solos from the works of the great writers, with perhaps one or two pieces for voices in concert. The present idea is a good one, but it is not necessarily finite as far as this issue is concerned; let it be extended to its full utility, and so complete the chain of its value.

Compositions for the Pianoforte. By XAVER SCHARWENKA. Op. 42, Second Polonaise; Op. 43, Album; Op. 44, Walzer, Duets. London: Augener & Co.

THE readers of the MUSICAL RECORD will be tolerably familiar with the name of the author of this new series of compositions, which we have classified under one general head. The general character of his musical mind may be fairly guessed by those who have read his genial and happily expressed letters relating to music in Berlin. Such as he seems to be as a literary man, he is as a composer. Genial, yet never trivial; learned, yet not pedantic; impatient of pretence, but kind, and willing to make all needful allowances for true merit. These qualities can be

seen in the letters without the slightest effort, and these commend themselves to all who can duly appreciate the advantage that the possession of such gifts would of necessity bring to the owner. The pieces now under notice, as well as all his works which have been made public by means of the printing press or living performance, show clearly that as a writer he has many of those gifts which, in a musician, command attention. His subjects are never commonplace, but are of such an amount of originality as would of themselves arrest attention, while their treatment at once shows the enthusiastic ardour of a great worker endowed with more than an ordinary amount of mental power. It is allowed that clever men cannot be always at the highest pinnacle of their own powers, that they may be at times allowed to be a little prosy, for the sake of their fervid eloquence at others. Whether Herr Scharwenka has the wisdom to suppress all that he knows is likely inadequately to represent his powers, and therefore keeps from the world that which would tend to weaken the growing strength of his position or not, it is small matter now to inquire. It is enough to know, that hitherto all his compositions have been of a specially excellent quality, and the present publications are happily likely to augment his fame and increase his reputation as a true artist. Even in the pieces ostensibly small, there is a freshness and vigour especially remarkable.

Take, for example, the set called *Album für Piano*, Op. 43. This consists of—1. Minuetto; 2. Scherzo; 3. Humoreske; 4. Impromptu; 5. Trauermarsch; and 6. Ungarisch; each one of which is a gem in its way. The Minuetto is a theme the very simplicity of which is not its least recommendation. It is treated, of course, in rondo form, and there is a gracefulness in the figure of the accompaniment, a vivid brightness in the harmonies, as much originality as it is possible to obtain in the modulations. These fascinate while they surprise. The Scherzo in a minor, all light and humorous as it naturally is by reason of its title, is also stamped with the like image of originality, and the same evidence of knowledge of the resources of the instrument written for. The middle movement in the corresponding major is marked by a certain dash of dignity, which affords a happy contrast, and the short "coda," if it may be so called, formed of known material, that is to say, known in connection with this subject, carries the theme off with a pleasing satisfaction to the ear. The power of expressing drollery in music, a power not conceded to many, is certainly possessed in a great degree by our composer, as not only the "Scherzo" here spoken of does show, but which is equally well illustrated in the "Humoreske" in C, the third picture in this most charming album. There is a quaintness in the mocking imitation which is attractive to the ear, and as characteristic in its way as the duet between oboe and bassoon in Beethoven's Pastoral Symphony in the "Village Merrymaking." The thoroughly artistic touches which heighten the effect of the picture, as this "Humoreske" is held to be, tell also that Herr Scharwenka is sensible of the advantage of mingling wisdom with merriment, and of the duties of impressing his students with the idea of the necessity of bearing in mind how much more profitable it is in "all recreation never to lose sight of the permanent earnestness of the faculty to be recreated."

The *Impromptu* gives just exactly the right impression a piece with such a title should convey. A pleasing little subject, scarcely anything in itself, wrought into a thing of beauty by the present outpouring of a well regulated and thoroughly musical mind. The key, A flat, is one which possesses a particular fascination for many writers as well as hearers, and in this more especially has the composer shown how well he knows how to deal with the instrument for which he writes. Yet while there is exhibited a large amount of scholarly ability, it is in no case obtrusive, and in no wise laboured. It is as spontaneous and as joyous as the outcome of the heart under particular happy influences. In the hands of an expert pianist, such as Herr Scharwenka is himself, this "Impromptu" would have a most fascinating effect upon the minds of a well-disposed audience. The relative minor of the same key he has chosen to express his ideas of the melancholy dignity which a "Trauermarsch" should possess. The stately solemnity of the periods might be deemed the fitting accompaniment to the expression of manly sorrow at the loss of a great and good man. This march,

brilliant and sonorous on the pianoforte would, be magnificent for an orchestra.

The "Ungarisch," the last of this fine half-dozen pieces, also with four flats to the signature, but ending in the major key of F, is a wild impetuous theme, splendidly set out and carried on, traces its course with a freedom and a *verve*, as a manly young horseman, mounted upon a mettled steed, dashing through a country where rugged and noble landscapes greet the eye at every turn. It is something to have such notable works in print, as the foundation of a course of study in a comparatively new direction; it would be something more to hear the composer himself play them, as the basis of a lesson of technicality in pianoforte performance.

To be strictly correct numerically it would have been right to have spoken first of all of the "Polonaise," Op. 42, which Herr Scharwenka has dedicated to Mr. E. Dannreuther, a tribute of friendly gratitude probably, as the well-known pianist, with his keen-sighted cosmopolitan appreciation, was the first to introduce to the English public the pianoforte concerto of the composer. This "Polonaise," purely a pianoforte piece, has the majesty of Beethoven in its rhythm, the poetical fervour of Chopin, the dreamy speculation of Schumann, the melodic tenderness of Mozart, and the passion of Liszt, yet it is all in all, utterly unlike either in its construction or design, but wholly like Scharwenka, as it should be.

The Walzer, Op. 44, are set as pianoforte duets. There are two sets published, the first containing five separate pieces in several keys, which, however, are so arranged that they may be played consecutively, and the whole form one continued piece. The second has no such distinctions, all is homogeneous, progressive, and connected, yet the modulations and changes of character seeming to arise spontaneously from the fervent development of the ideas. In each case these thoughts are particularly bright and happy, and would form a truly good addition to the number of worthy pieces for the drawing-room or concert-hall, pieces which posterity will regard with increased favour if their powers of taste and judgment increase, or even remain the same as our own.

The good opinion Herr Scharwenka's compositions have created in the minds of most thoughtful musicians will certainly be strengthened by these, his latest works, for the vein of merit they show is of the richest, and if one may judge by the continued freshness and novelty of the treatment, not likely to be yet exhausted.

Elementary Exercises in the art of Legato, Staccato, and Octave Playing. Specially written for the use of W. Bohrer's Automatic Hand-guide by WILHELM GANZ. Books 1 and 2. London: Metzler & Co.

It would be difficult, if not impossible, to judge of the value of the new invention for which these exercises are written, without a practical experience. Failing this, the next best thing is to take the opinions of those experts who have tried the machine, and found it to answer every expectation. Among the many practical musicians in whom the world has confidence, there are few in the world of London who are better known, as examples of patience, industry, and ability, than Mr. Wilhelm Ganz. When, therefore, he declares his confidence in the value of the new machine patented by Herr Bohrer, it may be certain that it is worthy of some degree of consideration; and as there is nothing more valuable in the way of testimony than practical demonstration, Mr. Ganz has shown how highly he estimates the teaching value of the Hand-guide by having composed for the development of its use a series of exercises. Of them, it may be said, that they may probably be of great value in connection with the machine: that is a matter almost beside the question before us, which is to judge of the work as music, and for its educational value. The worth of an elementary guide for students is perhaps less on account of what it actually expresses as for what it leads to. Therefore, although Mr. Ganz's exercises are unquestionably useful, and perhaps particularly so in connection with Herr Bohrer's Hand-guide, they are also so excellently designed, and so thoughtfully and judiciously laid out, that they may be used independently of their avowed purpose, as a means of finger education. In either case their utility is undoubted, and their practical worth most certain.

Fifteen Marches for the Harmonium. By SCOTSON CLARK. London: Augener & Co.

AMONG the few English writers who know how to construct a march effectively Mr. Scotson Clark stands foremost. Many of his compositions of this character have earned a world-wide fame, and still continue to increase in popularity. Those who have already made acquaintance with his writings of this sort, will be glad to possess the present publication, which gives, under one cover, fifteen bold and spirited marches, arranged for the harmonium in a clear and easy style; while those who have not heretofore known of the existence of his ability as a composer, will not think lightly of it after having been introduced to this new specimen of his powers. As before stated, there are fifteen marches, including the well-known "Marche aux Flambeaux," and others of equal merit and almost parallel fame, such as the "Marche Anglaise," "Marche des Fantômes," "Marche des Girondins," "Marche des Jacobins," "Marche Française," "Marche Indienne," "Belgian March," "Commemoration March," "Festal March," "Inauguration March," "Pilgrims' March," "Procession March," "Roman March," and "Russian March." All these are set forth in the most effective style for the harmonium, and the passages are such as need not trouble the player of the most limited amount of ability. The desire to make the present arrangement universal appears to have been foreseen, for while the most skilful performers need not disdain to play from this edition, the difficulties, where they present themselves, as in the "Marche aux Flambeaux," are smoothed over in the most ingenious and reasonable form, in that a passage of alternation is given, in which the difficulties are transferred from the left hand to the right. There are numerous occasions when the present collection will be found of the highest value; and as the whole work is published for a comparatively small cost, and is moreover an excellent example of the best work of the printer and engraver, clear, legible, and distinct, there are not a few who will be tempted to become possessed of copies for other reasons than the value and usefulness of the compositions.

The Haymakers. A Cantata in two parts. By GEORGE F. ROOT. London: Curwen & Sons.

IN the whole of the forty-two movements of this cantata there is not one in which the difficulties, if they can be so called, are more than of the most elementary character. This is the case as well in the solos as in the concerted music, and this will form its chief recommendation to those choral societies who like to enjoy large results with little labour. The line upon which the story is built is of the most simple character, treating as it does of the incidents, pleasures, and interruptions of haymaking near a rural farmstead. The farmer, his daughter, servants and general helpers, have each a voice or voices in the action, which is illustrated through the medium of solos, concerted pieces for three or more voices, together with choruses in abundance. All these are certainly pretty, even if they be not remarkably original, and, as there are no extraneous modulations, may be easy to learn. There is a bright accompaniment for the pianoforte; and to render the whole cantata dramatically complete, Dr. Longhurst, of Canterbury Cathedral, has added a pastoral introduction which is by no means the least interesting portion of the whole work.

The Office of the Holy Communion. Set to music in the key of E flat, by ALFRED J. EYRE. London: Novello, Ewer, & Co.

FROM the shortness of the "Kyrie Eleison," it may be supposed that this setting of the Office of the Holy Communion was intended for use in the Anglican Church; from the breaking up of the Creed into fragments or movements, it might be intended for use in the Roman Catholic Church. The probability of its being designed for the latter form of worship is further strengthened by the introduction of a setting of the words "Benedictus qui venit," and the "Agnus Dei." It is only a probability, however, as these last-named pieces are in English, and the Roman Catholic ritual is not performed in that tongue. As the Anglican ritual does not admit of their use in the office of

the Holy Communion, either in English or Latin, some explanation of their appearance in the present publication, "The Office for the Holy Communion," is due; that is to say, if the work is designed for use in the Anglican Church. If it is so designed, nothing but the most consummate impudence and open defiance of the law of the land is implied and provided for; and therefore, were the music now before us of the most original, beautiful, thoughtful, and expressive character ever written—which it is not by any means—it should not receive the slightest encouragement in any form from us, nor should it from any loyal subject of the realm of England.

Per Mare, per Terram. Cantata. Words by J. G. BAILEY.
Music by J. A. KAPPEY. London: Boosey & Co.

ADOPTING this motto of the Marines for the title of his cantata, Mr. Kappey has made a "palpable hit" in suiting the character of the subject with an appropriate designation. The theme is interesting, and such as is capable of varied treatment. To quote the argument of the work, a British force is ordered abroad to avenge an insult offered by a foreign foe. The hero, an officer, bids his affianced bride farewell. The bride, left alone, gives utterance to her hopes for victory and safe return.

On the arrival of the force in the enemy's country, the officer exhorts his men to bravery. He is answered by his men, who express their determination to conquer or die. A battle ensues, and victory is declared for the British arms. The officer commends the bravery of his men, and bids them have a reverent care for the dead. After the funeral, the troops re-embark, the lovers meet once more, and a welcome home is given by the country to the defenders of its honour.

Such is the subject which Mr. Kappey has aspired to express in music, and which he has done in a manner in every respect worthy of commendation. The choruses are bold and well written, the accompaniments tell of a special power in the employment of colour, for all that the publication is issued for pianoforte as the representative of the score; the duets, arias, and choral marches are most effective, boldly and brightly written. There is a strong dramatic and musical interest in the work from the first note to the last, and it may be recommended to choral societies with a special confidence and pleasure; for the success of this work will doubtless be the means of inducing Mr. Kappey to continue in a course he is so thoroughly competent to run in, to his own credit and the advantage of his brother musicians and amateurs.

Psalms and Hymns for Chanting. London: Hodder & Stoughton.

THE growing interest in the addition of music as an adjunct to religious worship has extended itself to other congregations besides those of the Church of England, who have through evil report and good report kept the matter alive through many ages. It is therefore not surprising to find adaptations of those portions of Holy Scripture, most likely to be acceptable to certain congregations, "pointed" as for chanting, as in the present publication. Looking at the work done from the point of view of its usefulness, there is much that is worthy of commendation, and something not undeserving of censure. Commendation is due to the compilers for having, in many instances, adopted a common-sense view of the system of pointing; by making the musical division, follow the rhetorical accent; censure, if it amounts to as much as censure, has been incurred by them in not wholly adopting this course, more especially as the work they have made, commanding as it does a large sale, will set in motion a practice exceedingly difficult to root out in the future, when common sense points out the need of a change.

There is nothing in the selection of the music which calls for particular or detailed remark, as the chants printed are for the most part those which have done good suit and service in religious worship for many generations, and have been deservedly admired for their practical value both to Churchmen and Dissenters.

Lehrbuch der Tonsetzkunst von Anton André. Parts 3 and 4.
Offenbach. JOH. ANDRÉ.

THERE are few books based upon better ground as works of instruction than the "Manual of Composition," by Anton André. It has stood the test of time, and seen by a modern light its material and fabric are such as to be equal, if not superior, to many more avowedly modern works. The present publication, Parts 3 and 4 of a carefully revised and shortened edition from the greater work of the old master, has, like the former parts, been edited by Heinrich Henkel, in a truly careful and able style, such as would be done by one who knew what a pupil required without overwearying him with elaborated details.

Herr Henkel's fitness for the task he has undertaken is complete and satisfactory, for he was a scholar of the old André, and has therefore had plenty of opportunity of making himself acquainted with his style and method of thought. The two parts formerly published, "Modulation" and "Counterpoint," have established for him quite a reputation, which is not likely in the least degree to be weakened or lessened for his share of the labour done in bringing out the third and fourth parts, the subjects of which are "Imitation, Canon, and Fugue." The various forms in which each of these subjects can be treated is shown, explained, and illustrated by copious examples, so that the manual is both exhaustive, and by the genial manner in which the subjects are treated, well calculated to engage the mind and absorb the attention of the pupil or reader.

The existence of a vast number of thoroughly trustworthy treatises relative to the art and science of music, as well for elementary as for more advanced students, stands as a matter of reproach to Englishmen, more especially as the science of music is now more universally taught than it was formerly. As we have at present neither the accumulated wisdom nor experience of our continental neighbours, would it not be as well to take the "good the gods provide," and furnish for our eager youth desirous of knowledge, acceptable translations of such admirable and well-written works on musical theory as those furnished in such numbers abroad? It might be as well to begin with these excellent treatises by André, with all Henkel's editorial improvements; for both by the method in which the rules are laid down and the expressiveness of the musical illustrations, nothing better, and few works equal to them can be found.

NEW VOCAL AND INSTRUMENTAL MUSIC

Published by AUGENER & Co.

"Baby Sweetly Smiling" is an adaptation by B. LÜTGEN of one of Mendelssohn's Songs without words to a little poem in English and French, which lends itself so thoroughly to the expression of the feeling of the music that it might almost appear to have been written to suit the words, not the reverse.

"The Entreaty" is an expressive song, written by KATE OCKLESTON, in which both German and English words offer a choice to the singer. The melody is bright and vocal, and the whole conception of the song such as will create an interest in all the subsequent works of its author.

The two songs for a mezzo-soprano voice, entitled "The Maiden's Prayer," and "Love and Hope," are two of the most elegant compositions of a pen from which elegant thoughts have ever flowed. Mr. Henry Smart has given to the world a vast number of beautiful melodies and graceful themes, but he has rarely been so successful as a whole in the treatment of song, as he has been in these two latest efforts of his genius, although his songs will be counted with pride among the worthiest efforts of the age. They are really charming musical pictures, in which not only the human voice, but the sound of the violin and pianoforte lend their aid to make perfect. Mr. Smart writes for each part *obligato* in the most facile style, and the union of the three powers tends to produce the most satisfactory result.

The newest Instrumental Pieces sent from the same house are:—

La Naiade, Morceau élégant pour piano, par JOSEF LOW, one of the most fascinating and agreeable compositions of a writer who has earned the distinction of commanding attention for his works.

Under the general title of "Les Perles du Jour," Mr. J. RUMMEL sends forth a number of simplified versions of pieces already grown popular, so as to adapt for small hands and capacities. The latest numbers, Maurice Lee's "Sylvana," minuet; J. Resch's "Secret Love," gavotte; and J. Roeckel's "Kermesse de St. Cloud"—all these are models of simplicity, and as such will be gladly sought after by both masters and young pupils.

Afghanen Zug. Galopp für das Pianoforte, von SCOTSON CLARK, is a bold and dashing piece of writing, less original in its theme and treatment than most of the productions of the same hand, but still likely to find many admirers for the spirit of its phrases and the striking character of its effects.

The *Rondoletto* on an air by Mozart, by MAURICE LEE, is simply and prettily arranged for the pianoforte so as to be within the grasp of young hands and heads.

Elfentanz, Caprice; No. 8, Danses de Salon; pour Piano, par A. FICZONKA, will be found an agreeable piece of writing. On a former occasion it was our pleasing privilege to call attention to these clever and original "Danses de Salon." The "Elfentanz, Caprice," No. 8 of the series, is in no whit wanting in either grace or beauty of melody when compared with any of the others, but, on the contrary, has many special claims to individuality. As a pianoforte piece it is particularly well worth study for the means it affords of strengthening the command over rhythmical difficulties, as well as for the opportunity for the acquisition over the *nuances* of expression which the proper execution demands of the player.

The *Chant des Sirènes*, by EDOUARD ROECKEL, is a charming piece of pianoforte writing, and although belonging to no definite school of thought or style, is pleasing for its characteristic quality. Though not an absolutely easy piece, it is not of any insurmountable difficulty, and its brightness, flow of melody, and spontaneous character are certain to provoke admiration.

The *Gondolier's Morning Song*, by JOSEF LÖW, has a free and joyous melody, well harmonised and excellently arranged as a pianoforte piece, of no extraordinary difficulty beyond the conquest of the mechanical means to secure expression.

The *Clochettes d'Hiver* (Sleigh Bells), by EDOUARD DORN, is a caprice written in a sparkling freedom of style such as might be expected in a work with such a title—suggestive of a smart, brisk drive through a clear frosty air, in cheerful company and by an agreeable mode of transit.

Echoes of the Opera. Transcriptions by D. KRUG. Several additional numbers of this useful series of works have been published, so that the collection is extended now from twelve to eighteen numbers. The more recent parts include selections from Hérold's *Zampa*, Bellini's *La Sonnambula*, Auber's *Fra Diavolo* and *Masaniello*, and Donizetti's *Lucia* and *La Figlia*. All these are adapted for teaching purposes, their usefulness being augmented by the absence of any great difficulties for young players, and the agreeable and musicianly form in which the themes are laid out and brought together. There are few works of the kind equal to these "Echoes of the Opera" for interest or practical worth.

Vergiss mein nicht ("Forget me not"), by LÉON D'OURVILLE (Augener & Co.), is a gavotte of graceful character, simple in style, and requiring no great skill to play properly. It possesses all the elements of popularity, which will no doubt weave themselves into general esteem.

that special beauty of tone and wealth of expression which can only come when the matter in hand is appreciated to the fullest extent by those who have the charge of its interpretation. It is, therefore, the highest praise to the band and to its several members to say that no single pleasure was wanting in the performance. In the same programme a hymn by Mendelssohn, consisting of a solo for alto and chorus, was sung by Mrs. Patey and the choir, and, although it was well done, the work seemed to have no charm to hold the sympathies of the audience. There is a fugal chorus, which is the best portion of the hymn, but there is not much even in that to make the work interesting beyond a certain point. It was written for a Mr. Broadley, and has only recently been published in Germany; and, although it was presumably written to English words, they have been translated into German, from which source those used on this occasion were probably taken.

Another interesting feature in the concert was the performance of the music of a "Masque," by Mr. F. Corder, more for the reason that the music in itself contains so much apparent excellence than for the style in which it was presented to the public. The instrumentation is admirable, and the vocal portion doubtless equally so; but it was so miserably performed, the chorus and a choir of ladies, whose names it were true charity to suppress the record of, were all so lamentably untuneful, that a fair and just knowledge of that part of the work it was impossible to obtain. Of the rest of the items in the programme a few words will suffice. Mlle. Janotha played Schumann's concerto in A minor exceedingly well, but perhaps a little unequally. The opening movement was all that could be wished, beautifully phrased and delicately expressed, but the *finale* was tame, perhaps by contrast, but still tame. The concert closed with Wagner's "Tournament March." Mr. Edward Lloyd was the other vocalist, his choice of songs falling upon an aria from Gluck's *Iphigenia*, and Clay's song from "Lalla Rookh," "I'll sing thee songs of Araby."

At the Concert on the 15th one only novelty was introduced, namely, some Slavonian dance music by a composer new to an English audience, but who must be known elsewhere, for this selection is the Op. 46 of its author, who is called Dvorák. There is a considerable amount of fascination in the melancholy tone of the melodies of these Slavonian dances, and the constant change of rhythm and the alternation of slow and rapid movements has an effect not at all unpleasant. There is no great pretension in the work as a musical composition other than that which aims at the representation of a national peculiarity, and the reproduction, in a quasi classical form, of things that are in their origin popular.

The other pieces in the programme were more or less familiar. The overture to *Oberon*, by Weber, most perfectly played, commenced the Concert. Schubert's symphony, No. 9, notwithstanding the unusual extent to which the movements have been prolonged by the composer, was attentively listened to, for the abundance of beauty in melody and subject is engaging enough to condone for any undue length. The applause at the conclusion was a well-earned tribute of merit, for the execution of the band was most praiseworthy. It is almost enough to place upon record the fact that Madame Arabella Goddard being the pianist, and her choice falling upon the F minor concerto of Sterndale Bennett, no more adequate performance of a beautifully-written work could either be desired or obtained. The vocalists were Mr. W. Shakespeare and Mrs. Osgood. The lady sang "Deh Vieni," from Mozart's *Nozze di Figaro*, the gentleman "When the Orb of Day," from *Euryanthe*, as their solos, and Gounod's *Romeo and Juliette* furnished a duet, "Ange adorable," in which both voices mingled in an agreeable fashion, so as to give a considerable amount of satisfaction to the audience, for the applause at the conclusion was very hearty.

The Fourteenth Concert, on Feb. 22nd, was of a most interesting character. As far as the great work of the day, the new concerto for violin by Brahms, can be judged of at a single hearing, there is every reason to believe that musical literature will be the richer by a new and important contribution.

It is original in treatment, full of rich fancies and masterly scoring; and the opportunity it affords for the exhibition of virtuosity on the part of the soloist—amply taken advantage of by Herr Joachim as may well be imagined—is such as will make it a favourite with all those players who possess sufficient technical skill to master its difficulties. Altogether it is one of the most favourable specimens of the genius of its author as yet heard, and its publication will be looked forward to with a considerable degree of eager impatience, in order that the student may be able to value through the medium of the eye, the science and skill of the construction of that which now so favourably satisfies the ear. The reception accorded to the work and to the player was, as it ought to have been, most enthusiastic.

The other novelty, the "Rhapsodie Norvégienne," by Svendsen, heard here for the first time, has made the tour of Europe, and both it and its three companions with the same general title, but of course

Concerts.

CRYSTAL PALACE.

AFTER the usual interval of time during which the pantomime and other Christmas entertainments have been the chief attractions, the Saturday Concerts were resumed on February 8th, on which day a more than usually large audience was assembled to welcome the return of a favourite form of musical treat. The concert commenced vigorously with Beethoven's No. 4 Symphony, in B flat, played—as this new model band have learned to play all such great classical works—not only with accuracy and precision, but with

differently numbered, have been well received wherever heard. The verdict of the audience was distinctly in favour of the work, as indeed it must have been if beauty of melody and grace of treatment have any weight in influencing people's minds.

Schumann's noble and attractive symphony in B flat, No. 1, was played in the most perfect style, as was also the "Leonora" overture of Beethoven, No. 3. As an extra solo, Herr Joachim played an adagio by Viotti, and Miss Marriott made her first appearance here as a vocalist. She sang Mendelssohn's "Infelice" so as to win the honour of a double recall. Mr. Santley, who was also present, sang two songs by Gounod and Sullivan in his customary style. The whole concert was conducted by Mr. Manns in the best and most careful manner.

The next concert, on March 1st, will be interesting to the readers of the MUSICAL RECORD, for Herr Xaver Scharwenka is to make his first appearance in the double capacity of composer and performer.

PHILHARMONIC SOCIETY.

FOUR of the eight programmes intended to be given by the Philharmonic Society have been issued, and show conclusively that it is not the intention of the directors to do much in the way of producing absolute novelties. As they represent their subscribers and associates, it may be reasonably supposed that they have a good ground for their plan of procedure; and as, moreover, the society is principally supported by its subscribers, the public only being invited to assist, there is no doubt but that the directors are right in thus setting forth their scheme.

The first concert, given on February 6th, had not a single novelty in the programme, as may be seen by the following quotation:—

PART I.			
SUITE IN D	...	...	J. S. Bach.
ARIA	...	"Che farò" (Orfeo)	Gluck.
	...	Mme. PATRY.	
CONCERTO IN A flat	...	...	Hummel.
	...	Pianoforte, Mme. ARABELLA GODDARD.	
OVERTURE	...	"Meeresstille"	Mendelssohn.
PART II.			
SYMPHONY IN B flat	...	...	Beethoven.
SONG, "Lay of the Imprisoned Huntsman" (Lady of the Lake)	...	...	G. A. Macfarren.
	...	Mme. PATRY.	
OVERTURE	...	Anacron	Cherubini.

Yet, notwithstanding the absence of anything new in the plan, it proved to be very attractive, and also to afford a vast amount of pleasure to all assembled. The suite, with its quaint scoring and equally quaint ideas; the melodious concerto, beautifully rendered by Mme. Arabella Goddard; the symphony and the two overtures were most admirably given by the band, conducted by Mr. W. G. Cusins. The vocal pieces, gracefully delivered by Mme. Patry, were a pleasing adjunct to a satisfactory concert—one which, in spite of the absence of novelty, may be considered as not unworthy of the society under whose auspices it was given.

The second concert, on February 20th, offered the means of giving a welcome to Herr Joachim and the works in which he played. First, Spohr's ninth concerto, in D minor, exhibited his wonderful powers to the most satisfying extent, to the intense delight of the audience, and the Sarabande and Bourrée of Bach from the suite in B minor were no less keenly enjoyed. Sterndale Bennett's ever-fresh symphony in G minor, played with a considerable degree of vigour and artistic taste, opened the concert, in which yet another symphony, the No. 8 of Beethoven, found an honoured place. In addition to these works, enough in themselves to have furnished a programme, there were also two overtures, "Le Carnaval Romain," of Berlioz, and Weber's "Preciosa," all the works being conducted by Mr. W. G. Cusins with his customary care. Mme. Edith Wynne was the vocalist.

MONDAY POPULAR CONCERTS.

BEETHOVEN, Chopin, Mendelssohn, and Mozart, with Rubinstein and Franz, were the composers whose works were drawn upon to form the programme of the concert given on January 27th. The quartett in E flat, Op. 74, of the first-named, brightly interpreted by Mme. Norman-Néruda, Messrs. Ries, Zerbini, and Piatti, commenced the concert, and delighted every one; for, since its first introduction at these concerts, now some twenty years since, it has been frequently played here and elsewhere, and has grown into popularity enough to secure a hearty reception for it, especially when so well rendered as upon this occasion. Another piece by the same master, the trio for piano, violin, and violoncello, the variations on the air, "Ich bin der Schneider Kakadu," being

played by three such artists as Mlle. Janotha, Mme. Norman-Néruda, and Sig. Piatti, left nothing to the imagination. The violoncellist and the pianist also played Chopin's sonata in G minor, Op. 65, the chief concertante work of the kind said to have been written by Chopin. It is one of the most original, sparkling, and striking of his compositions, full of the most fanciful themes and treatment, and well calculated to exhibit the powers of two such performers as those to whom the work was entrusted, to the best advantage. Mlle. Janotha, as her solo, performed Mendelssohn's "Variations Sérieuses," in D minor, with all possible geniality and expressive taste. The audience, keenly sensitive to the value of her artistic performance, gave her a most cordial recognition after the conclusion of the work, as well as encouraging her by applause during its progress. Mlle. Redeker made choice of songs by Mozart, Rubinstein, and Franz as her contributions to a truly admirable concert.

On the following Monday, February 3rd, the same body of instrumentalists, with Mr. Barton McGuckin, were engaged in giving voice and speech to the compositions of the great masters, this time represented by worthies no less famous than Haydn, Handel, Schumann, Beethoven, Gounod, and Vitali. Haydn was heard in his quartett in F major, Op. 77, No. 2, a work in which the charm of melody is only equalled by the grace of form and the richness of the harmonies. Handel furnished a song, "Rendi 'l sereno," from *Solarte*, which Mr. Barton McGuckin sang in the most artistically expressive fashion, as he did also later in the programme Gounod's setting of Tom Moore's words, "When thou art nigh," a song wonderfully well suited to his voice, and therefore delivered with all the ease and refinement consequent when an artist feels perfectly at his ease with any exposition. The like quality was observed, though of course in a different degree, in the performance of "Die Davidsbündler," of Schumann, by Mlle. Janotha. The accomplished young pianist seemed never so perfectly happy as she did in the execution of the several numbers, all of which she gave with a sprightly intelligence and power of execution which brought corresponding pleasures upon the minds of the audience. Not a whit less gratifying was her interpretation of the pianoforte part of Beethoven's glorious trio in G major, in the full performance of which she was aided by Mme. Norman-Néruda and Sig. Piatti. The combination of artistic power thus insured one of the best and most enjoyable performances of the evening, and this is saying no small thing.

The composition of Vitali was a chaconne for violin alone, most ably executed by Mme. Norman-Néruda. It consisted of a number of variations upon a ground-bass, as was customary in this form of writing, and, however ingenious they were and are, it must be admitted that the shortness of the theme and its constant, almost, unvarying, repetition, might probably have been tedious had the task of performance been consigned to less expressive players than Mme. Norman-Néruda. She made it so interesting that, had many of the audience been able to influence the rest, the whole work would have had to be repeated.

February 10th will probably be marked as a red-letter day in the calendar of the present series, as that saw the first appearance of Herr Joachim at the Monday Popular Concerts this season. The enthusiasm of the audience upon his appearance on the platform was something truly extraordinary, the popularity of this world-famed artist increasing rather than diminishing with growing years. Those who know how happily he contrives to infuse his spirit into his colleagues when associated with them in quartett-playing need scarcely be told that the Mendelssohn quartett in D major, Op. 44, No. 1, and that by Haydn in G major, Op. 64, No. 4, both of which were led by him, were played as near to perfection as could reasonably be attained. The solo he introduced was an adagio in E major, from a concerto, No. 22, by Viotti, the accompaniment to which was played by the veteran Sir Julius Benedict. The vocalist for the evening was Herr Henschel, and the solo pianist Mlle. Marie Krebs, who played Schubert's sonata in C minor in a truly excellent fashion.

At the concert of February 17th a comparative novelty was provided in Spohr's trio in E minor, which was played for the first time by Mlle. Krebs, Messrs. Joachim and Piatti. In the hands of such competent experts all the many beauties of the composition—and they are numerous and striking withal—were laid, as it were, with loving and kindly hand before the assembly, and they, nothing unwilling, recognised and duly enjoyed them. More familiar was the opening quartett, Schubert's D minor, Op. 161, as the programme styled it, but which Nottebohm marks as a posthumous work, without numerical distinction. The players were Messrs. Joachim, Ries, Zerbini, and Piatti, and all that could be done with so noble a work was done, for it was in safe hands. Beethoven's sonata in G major, Op. 30, No. 3, for pianoforte and violin, was also allowed a place in the programme, Mlle. Krebs and Herr Joachim being the performers. The fair pianist, as her solo performance,

made a selection of three sonatas by Domenico Scarlatti, namely, two in D major and one in A major. She played these wonderful examples of ancient harpsichord writing with all the geniality and expression of which they are capable when in good hands. It is therefore matter for small surprise when it is said that every one present followed her performance with the liveliest interest, and rewarded her at the conclusion with the most enthusiastic applause.

In the absence of Mr. Cummings, prevented from appearing by illness, Mr. Thorndike sang three songs—"Love leads to battle," by Buononcini; "Lehn deine Wang an mein Wang," and "Marie am Fenster," by Jensen. He sang well, but with an absence of animation.

MADAME VIARD-LOUIS' CONCERTS.

If there was a fault in the concert given on February 18th, it would rest not so much with the quality as with the quantity provided. A reference to the programme will show that there was enough to have formed fare for two intellectual feasts instead of one; for the human mind, like the human body, cannot partake of more than is sufficient without temporary or permanent inconvenience:—

Overture, *Anacreon*, Cherubini. Gavotte, for strings, Weist Hill. Concerto, pianoforte, in D minor, Mozart—Madame Jenny Viard-Louis. Song, "Softly sighs" (*Der Freischütz*), Weber—Miss Emma Beasley. Symphony, F major, "Pastorale," Beethoven. Song, "Hedge Roses," Schubert—Miss Emma Beasley. Concerto, violin, F minor, Mendelssohn—Herr Joachim. Hungarian Ballet-music from the opera, *The Renegade*, Baron Bédok Orey (conducted by the composer). Overture, "Twelfth Night," Francis Davenport.

By this it will be seen that there were several novelties in addition to some already well-known works. The charms of the latter were attractive to the highest degree, and the pleasure produced by their performance was considerably enhanced by the excellence of the constitution of the orchestral force. The various chords in the *Anacreon* overture were grand in the extreme, and the strength of the band, greatest in the strings, found no more fitting opportunity for exhibition than in the new gavotte composed by Mr. Weist Hill, the conductor. As a composition this is in every way good; the melodies are fresh, the themes fascinating, and the harmony clever and interesting. It was encored, of course, for it was beautifully played, and besides it has merit enough to have warranted such a compliment. The other novelties were in their own measure interesting. The Hungarian music, based upon the plan of thought suggested by Wagner, is yet original enough to be interesting, and Mr. Davenport's overture is in all respects worthy of a more honoured place than at the end of a long programme. It is hoped it may be heard to better advantage another time, with the like excellence of performance. Mme. Viard-Louis, by her performance of Mozart's concerto in D minor, which was played also at the concert in December last, procured for herself a considerable share of applause and the inevitable recall; but the audience seemed to reserve their enthusiasm for Herr Joachim, who played Mendelssohn's violin concerto in the most perfect style; and although he was compelled, by the bursting of a string, to change his violin in the last movement, the only difference was in the loss of tone by the exchange, the execution being almost faultless.

The symphony, Beethoven's "Pastorale," in the hands of such a band, was, as might be imagined, thoroughly enjoyable; and Miss Beasley's songs appeared to find favour with the audience, for the applause given to her was most general and liberal.

Musical Notes.

ON Monday, February 10th, Miss Helen Hopekirk, the young Edinburgh pianist, whose successful appearance at the Leipzig Gewandhaus concerts and in London have constituted not the least interesting events of the musical season, gave a recital in the Freemasons' Hall, Edinburgh. Miss Hopekirk was assisted by Mr. A. C. Mackenzie (violin) and Mr. Carl Hamilton (cello). There was a large audience, who emphatically confirmed in the course of the recital the favourable verdict hitherto gained by Miss Hopekirk wherever and whenever she had appeared in public.

MR. KUHE'S Brighton Festival commenced on February 11th. Among the new works given, report speaks very favourably of them all, but chiefly of Mr. Gadsby's work, which, it is hoped, may be soon heard in London. The novelties actually produced were—Mr. Gadsby's cantata, *The Lord of the Isles*, Mr. Shakespeare's Concerto in C, a new Concert Overture by Mr. Wingham, a Suite de Danse by Mr. Lindsay Sloper, and an overture, *Hero and Leander*, by Mr. Walter Macfarren. The concerts included, *Judas Maccabeus* (February 11th), *The Lord of the Isles* and

Rossini's *Stabat Mater* (February 13th), *Eli*, conducted by Sir Michael Costa (February 15th), *Étjah* (February 20th), *Creation* (February 22nd). There were three miscellaneous orchestral concerts, in the programmes of which were included Beethoven's Symphony in A (No. 7), Mozart's *Jupiter*, Berlioz's *Danse des Sylphides*, and his arrangement of Weber's *Invitation*. On Friday, February 21st, Mr. Kuhe took his benefit in a popular concert, when Mr. Sims Reeves was announced to sing Brinley Richards's "Anita," Sullivan's "Once Again," and "The Last Rose of Summer." A special "popular" item in the programme was an orchestral selection from H.M.S. "Pinafore."

PROF. ELLA has issued his thirty-fourth *Annual Record* of the doings of the Musical Union, and has dedicated the volume to M. Ambrose Thomas. "The noble institution," remarks Mr. Ella in the dedication, "over which you so ably preside, and its offspring, under the late Fétis in Brussels, have furnished the Musical Union with no less than forty-seven executants. So long as English students are denied gratuitous and invaluable instruction, such as is given to above six hundred now under your direction in Paris, we must be content to avail ourselves of the talent of the Continent." Mr. Ella inserts in the *Record* a full list of the students in the Conservatoire during the year 1876-7; of 802 candidates 570 were rejected.

THE Covent Garden Italian opera season will commence on April 15th, while Her Majesty's Theatre will not re-open until May 6th.

ON Friday, Feb. 7th, the Banff Musical Association gave a private concert to their friends in the town and neighbourhood. The first part consisted of the charming conception of the eminent German musician Carl Reinecke, "The Little Rosebud," composed for solo and chorus of female voices with piano accompaniment, conducted by Herr Hoffman. The second part was a miscellaneous selection of vocal and instrumental music.

AN interesting discovery has been made by the Professor of the Flute at the Imperial Conservatoire of Austria, who has constructed a bass flute, which stands in the same relation to the ordinary flute as the tenor does to the violin. The sound is full and rich, and of great sweetness.

THE following have satisfied the examiners and received certificates at the first examination for the degree of Bachelor in Music at Oxford, Feb. 6th:—

William Claxton, B.A., Trinity College, and St. Michael's, Tenbury; the Rev. William Jackson, M.A., Worcester College, and Fisher-street, Carlisle; Basil Harwood, Commoner of Trinity College. *Examiners:* Sir F. A. Gore Ouseley, Bart., M.A., D.Mus., Christ Church, Professor of Music; C. W. Corfe, D.Mus., Christ Church, Choragus; E. G. Monk, D.Mus., Exeter College.

A GRAND concert was given on Feb. 7th in the Kinnaird Hall, under the auspices of the Dundee Amateur Choral Union, by Mr. Charles Hallé and his famous band, assisted by Fräulein Amalia Kling, vocalist. The programme was of the very choicest description, composed of excerpts from Weber, Spohr, Saint-Saëns, Gluck, Beethoven, Sterndale Bennett, Wagner, Schubert, Brahms, Raff, and Auber.

THE Bach Choir propose to give two concerts at St. James's Hall this season; the first on Tuesday, April 3rd, at eight o'clock, when J. Seb. Bach's Mass in B minor will be given; the second, on Wednesday, May 14th, at eight o'clock. The works to be performed on this occasion being—

J. S. Bach's Double Chorus, "Now shall the Grace," for Chorus and Orchestra, first time of performance in London; W. Sterndale Bennett's Sacred Cantata, "The Woman of Samaria," the Pastoral Symphony (Orchestra), from J. S. Bach's Christmas Oratorio; Johannes Brahms's five-part unaccompanied Motett, "Es ist das Heil," first time; Beethoven's "Meeres Stille und glückliche Fahrt," for Chorus and Orchestra (words by Goethe); and The Banquet of the Phaeacians, Scene for Solo Voices, Chorus, and Orchestra, from Max Bruch's *Odyssens*, first time of performance in London.

MISS DORA SCHIRMACHER, whose progress as a pianist is steadily and surely making way, has been playing at Frankfurt, and winning, and we are sure deserving, the highest encomiums from the many eminent musicians of the place, as well as the favour of the general public.

MR. JEREMIAH ROGERS, the eminent organist of Doncaster Church, died rather suddenly on the 22nd ult., aged sixty years. Mr. Rogers was appointed in the year 1835, consequently he had held the office of organist forty-three years.

MR. JOHN PARRY, well known as a humorous vocalist, actor, mimic, painter, and composer, and whom Mendelssohn, when he heard him on the occasion of one of his visits, declared to be the best pianoforte-player in England, died at Moulsey on Feb. 20, aged sixty-nine.

APPOINTMENT.—Mr. Arthur H. Hudfield to St. James' Church, Sheffield.